

B. & Angl. p. 160.

*T. O. Angl.
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52.

No.



Dedicated, by Permission, to
HIS ROYAL HIGHNESS THE PRINCE OF WALES.

ANNOTATIONS
UPON
ALL'S WELL THAT ENDS WELL,
AND THE
T E M P E S T.
BEING THE FIFTY-SECOND NUMBER OF
BELL'S Edition of
SHAKSPERE'S WORKS.

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THIS Work is intended to supercede the necessity for any other Edition whatever, as it will be calculated to gratify every class of Readers.

The Plan is to print each Play, *singly*, and *entire*, from the last revisions of Dr. SAMUEL JOHNSON, and GEORGE STEEVENS, Esq. &c. with *their Characters* of the Play, and *the Origin of the Fable*, as an introductory Preface to each Play.

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The Seventeenth Number is OTHELLO, ditto.
The Eighteenth Number is the COMEDY of ERRORS, ditto.
The Nineteenth Number is KING HENRY V. ditto.
The Twentieth Number is KING LEAR, ditto.
The Twenty-First Number is KING HENRY IV. Part I. ditto.
The Twenty-Second Number is KING HENRY IV. Part II. ditto.
The Twenty-Third Number is TAMING OF THE SHREW, do.
The Twenty-Fourth Number is CYMBELINE, ditto.
Twenty-Fifth Number is ALL's WELL THAT ENDS WELL, do.
The Twenty-Sixth Number is KING HENRY VI. Part. I. ditto.
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The Thirty-First Number is KING HENRY VIII. ditto.
The Thirty-Second Number is KING RICHARD II. ditto.
The Thirty-Third Number is The WINTER's TALE, ditto.
Thirty-Fourth Number is TWO GENTLEMEN of VERONA, do.
The Thirty-Fifth Number is CORIOLANUS, ditto.
The Thirty-Sixth Number is ANTONY and CLEOPATRA do.

V1.

359.

ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS,

UPON

The *TEMPEST*,

WRITTEN BY

WILL. SHAKSPERE.

—*SIC ITUR AD ASTRA.*

VIRG.

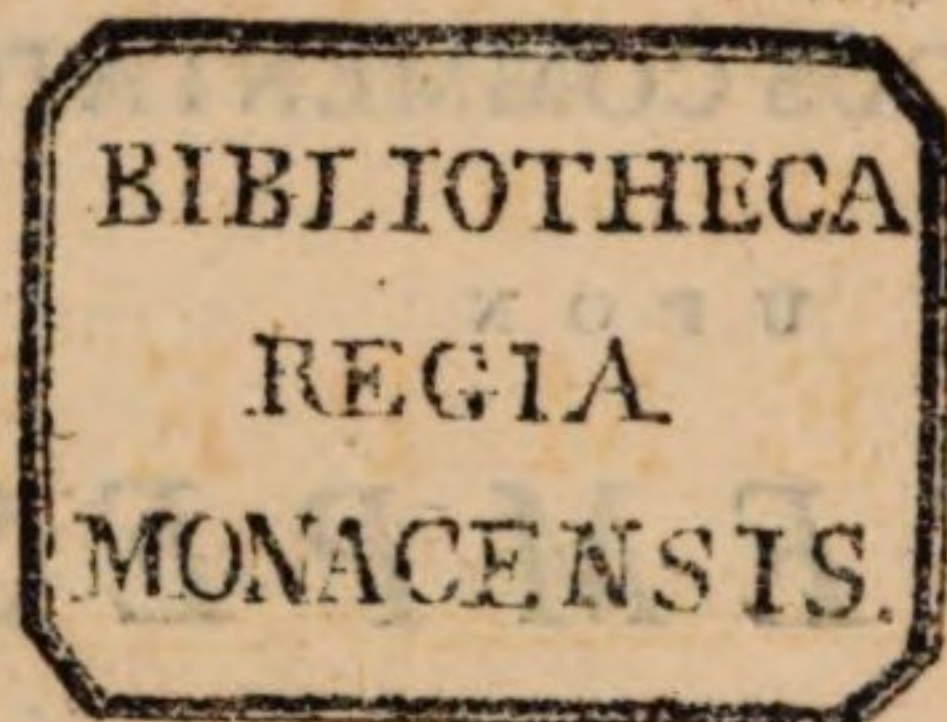
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M D C C X X V I I .



ANNOTATIONS

UPON

The TEMPEST.

TEMPEST.] MR. THEOBALD tells us, that *The Tempest* must have been written after 1609, because the Bermuda Islands, which are mentioned in it, were unknown to the English until that year; but this is a mistake. He might have seen in Hackluyt, 1600, folio, a description of Bermuda, by Henry May, who was shipwrecked there in 1593.

It was, however, one of our author's last works. In 1598 he played a part in the original *Every Man in his Humour*. Two of the characters are *Prospero* and *Stephano*. Here Ben Jonson taught him the pronunciation of the latter word, which is always *right* in *The Tempest*.

“Is not this *Stephāno*, my drunken butler?” And always *wrong* in his earlier play, *The Merchant of Venice*, which had been on the stage at least two or three years before its publication in 1600.

“My friend *Stephāno*, signify I pray you,” &c.

A ij

—So

———So little did a late editor know of his author, when he idly supposed his *school literature* might, perhaps, have been lost by the *dissipation of youth*, or the *busy scene* of publick life! FARMER.

ACT I.

Line 1. IN this naval dialogue, perhaps the first example of sailor's language exhibited on the stage, there are, as I have been told by a skilful navigator, some inaccuracies and contradictory orders.

JOHNSON.

3. —*fall to't yarely*,——] *i. e.* Readily, nimbly. Our author is frequent in his use of this word. So in *Decker's Satiromastix*:

“They'll make his muse as *yare* as a tumbler.”

STEEVENS.

Here it is applied as a sea-term, and in other parts of the scene. So he uses the adjective, act v. “Our ship is tight and *yare*.” And in one of the *Henries*, “*yare* are our ships.” To this day the sailors say, “sit *yare* to the helm.” Again in *Antony and Cleopatra*: “The tackles *yarely* frame the office.”

WARTON.

7. Perhaps it might be read—*blow till thou burst thee, wind! if room enough.* Beaumont and Fletcher have copied this passage in *The Pilgrim*.

“——Blow, blow west wind,

“Blow till thou rive!”

Again,

Again, in *Pericles Prince of Tyre*, 1609.

“ 1st. Saylor. Blow and *split thyself!* ”

“ 2d. Saylor. But sea-room, and the brine and cloudy billow

“ Kiss the moon, I care not.”

And yet, desiring the *winds* to blow till they burst their *winds*, is not unlike many other conceits of Shakspeare. STEEVENS.

10. *Play the men.*] *i. e.* act with spirit, behave like men.

So, in *King Henry VI. Part I.*

“ When they shall hear how we have *play’d the men.* ” STEEVENS.

Again, in Scripture, 2 Sam. x. 12: “ Be of good courage, and let us *play the men* for our people.”

MALONE.

23. —*of the present*——] It may mean *of the present instant.* STEEVENS.

29. *Gonzalo.*] It may be observed of Gonzalo, that, being the only good man that appears with the king, he is the only man that preserves his cheerfulness in the wreck, and his hope on the island. JOHNSON.

49. —*an unstanch’d wench.*] *Unstanch’d*, I believe, means incontinent. STEEVENS.

50. *Lay her a-hold, a-hold;——*] *To lay a ship a-hold*, is, to bring her to lie as near the wind as she can, in order to keep clear of the land, and get her out to sea. STEEVENS.

57. —*merely*——] In this place signifies *absolutely*. In which sense it is used in *Hamlet*, act i. sc. 3.

“ —Things

“ ——— Things rank and gross in nature

“ Possess it *merely*.”

So in Ben Jonson's *Poetaster* :

“ ——— at request

“ Of some *mere* friends, some honourable Ro-
mans.” STEEVENS.

62. ——— to glut him,] Shakspeare probably wrote,
t'englut him, to swallow him; for which I know not
that *glut* is ever used by him. In this signification
englut, from *engloutir*, French, occurs frequently; as
in *Henry VI*.

“ ——— Thou art so near the gulf

“ Thou needs must be *englutted*.”

And again in *Timon* and *Othello*. Yet Milton writes
glutted offal for *swallowed*, and therefore perhaps the
present text may stand. JOHNSON.

Thus in Sir. A. Gorges's translation of Lucan.
B. VI.

“ ——— oylie fragments scarcely burn'd,

“ Together she doth scrape and *glut*.”

STEEVENS.

65. — *Farewel, brother!*—] All those lines have been
hitherto given to Gonzalo, who has no brother in the
ship. It is probable that the lines succeeding the *con-
fused noise within* should be considered as spoken by
no determinate characters, but should be printed
thus :

1 *Sailor*. Mercy on us!

We split, we split!

2 *Sailor*. Farewel, my, &c.

3 *Sailor*.

3 Sailor. Brother, farewell, &c. JOHNSON.

69. ———long heath,——] This is the common name for the *erica baccifera*. WARBURTON.

———long heath] The distinction between the different sorts of *erica*, are either—*vulgaris*, *tenuifolia*, or *brabantica*. There is no such plant as *erica baccifera*.

WARNER.

“An acre of barren ground, long heath, brown furze,” &c. Sir T. Hanmer reads *ling*, heath, broom, furze.—Perhaps rightly, though he has been charged with tautology. I find in Harrison’s Description of Britain, prefixed to our author’s good friend Holingshed, p. 91. “*Brome, heth, firze, brakes, whinnes, ling*,” &c. FARMER.

Mr. Tollet has sufficiently vindicated Sir Thomas Hanmer from the charge of tautology, by favouring me with specimens of three different kinds of heath which grow in his own neighbourhood. I would gladly have inserted his observations at length; but, to say the truth, our author, like one of Cato’s soldiers who was bit by a serpent,

Ipsæ latet penitus congesto corpore mersus.

STEEVENS.

82. ———or ere] i. e. before. Of this use, many instances are given hereafter. STEEVENS.

89. Pro. No harm.] I know not whether Shakspeare did not make Miranda speak thus:

O, woe the day! no harm.

To which Prospero properly answers:

I have done nothing but in care of thee.

Miranda,

Miranda, when she speaks the words, *O, woe the day!* supposes not that the crew had escaped, but that her father thought differently from her, and counted their destruction *no harm*. JOHNSON.

93. ———*more better*] This ungrammatical expression is very frequent among our oldest writers. So in *The History of Helyas Knight of the Swan*, bl. let. no ate: *imprinted by William Copland*. “And also the *more sooner* to come, without prolixity, to the true Chronicles,” &c. Again, in the *True Tragedies of Marius and Scilla*, 1594 :

“To wait a message of *more better* worth.”

Again, *ibid*.

“That hale *more greater* than Cassandra now.”

STEEVENS.

94. ———*full poor cell*,] *i. e.* a cell in a great degree of poverty. So, in *Antony and Cleopatra*, act i. —I am *fully* sorry. STEEVENS.

97. *Did never meddle with my thoughts*.] To *meddle*, in this instance, seems to signify to *mingle*. Hence the substantive *medley*. To *middle* for to *mix* is used at least twenty times in the ancient Book of Hawking, &c. commonly called the *Book of St. Alban's*, and yet more often by *Chaucer*. STEEVENS.

“It should rather mean *to interfere, to trouble, to busy itself*, as still used in the North, *e. g.* *Don't meddle with me* ; *i. e.* Let me alone ; Don't molest me.”

REMARKS.

101. *Lye there my art*————] Sir W. Cecil, lord Burleigh, lord high treasurer, &c. in the reign of queen

queen Elizabeth, when he put off his gown at night, used to say, *Lie there, lord treasurer.* Fuller's *Holy State*, p. 257. STEEVENS.

103. ——*virtue of compassion*——] Virtue; the most efficacious part, the energetick quality; in a like sense we say, *The virtue of a plant is in the extract.*

JOHNSON.

105. ——*that there is no soul*——] Thus the old editions read; but this is apparently defective. Mr. Rowe, and after him Dr. Warburton, read *that there is no soul lost*, without any notice of the variation. Mr. Theobald substitutes *no foil*, and Mr. Pope follows him. To come so near the right, and yet to miss it, is unlucky: the author probably wrote *no soil*, no stain, no spot: for so Ariel tells,

Not a hair perish'd;

On their sustaining garments not a blemish,

But fresher than before.

And Gonzalo, *The rarity of it is, that our garments being drench'd in the sea, keep notwithstanding their freshness and glosses.* Of this emendation I find that the author of notes on *The Tempest* had a glimpse, but could not keep it. JOHNSON.

——*no soul*——] Such interruptions are not uncommon to Shakspeare. He sometimes begins a sentence; and before he concludes it entirely changes the construction, because another, more forcible, occurs. As this change frequently happens in conversation, it may be suffered to pass uncensured in the language of the stage. STEEVENS.

119. Out *three years old.*] *i. e.* Quite three years old, three years old full out, complete. Mr. Pope, without occasion, reads,

FULL *three years old.*

STEEVENS.

130. —abysm *of time?*] This method of spelling the word is common to other ancient writers. They took it from the French *abysme*, now written *abîme*.

So, in Heywood's *Brazen Age*, 1613:

“And chase him from the deep *abysms* below.”

STEEVENS.

140. —*thou his only heir*] Perhaps—*and thou his only heir.*

JOHNSON.

The old copy reads—*and his only heir,*
and princess—

Perhaps we should read, *and his only heir.*

A princess—no worse issued.

Issued is descended. So in Greene's *Card of Fancy*, 1608:

“For I am by birth a gentleman, and *issued* of such parents,” &c.

STEEVENS.

149. —*teen*—] Is sorrow, grief, trouble. So in *Romeo and Juliet*:

“——to my *teen* be it spoken.”

STEEVENS.

167. *To trash for over-topping;*] *To trash*, as Dr. Warburton observes, is to cut away the superfluities. This word I have met with in books containing directions for gardeners, published in the time of queen Elizabeth.

The present explanation may be countenanced by the following passage in Warner's *Albion's England*, 1602. B. X. ch. 57.

“Who

“Who suffreth none by might, by wealth or
blood to *overtopp*,

“Himself gives all preferment, and whom listeth
him, doth *lop*.”

Again, in our author's *King Richard II*.

“Go thou, and, like an executioner,

“Cut off the heads of too-fast-growing sprays

“That look too lofty in our commonwealth.”

Mr. Warton's note, however, on——“*trash* for
his quick hunting,” in the second act of *Othello*, leaves
my interpretation of this passage exceedingly dispu-
table.

STEEVENS.

169. ——*both the key*] *Key*, in this place, seems to
signify the key of a musical instrument, by which he
set *Hearts to tune*.

JOHNSON.

This doubtless is meant of a key for tuning the
harpsichord, spinet, or virginal; we call it now a
tuning hammer, as it is used as well to strike down
the iron pins whereon the strings are wound, as to
turn them. As a key, it acts like that of a watch.

Sir J. HAWKINS.

181. *Like a good, &c.*] Alluding to the observa-
tion, that a father above the common rate of men has
commonly a son below it. *Heroum filii noxæ*.

JOHNSON.

186. ——*like one,*

Who having UNTO truth, by telling of it,

Made such a sinner of his memory,

To credit his own lie,——] The corrupted

reading of the second line has rendered this beautiful

B ij

similitude

similitude quite unintelligible. For what is [*having into truth?*] or what doth [*it*] refer to? not to [*truth,*] because if he *told truth* he could never *credit a lie*. And yet there is no other correlative to which [*it*] can belong.

I read and point it thus :

———*like one*

Who having, UNTO truth, by telling OFT,

Made such a sinner of his memory,

To credit his own lie,——

i. e. by often repeating the same story, made his memory such a sinner *unto* truth, as to give credit to his own lie; a miserable delusion, to which story-tellers are frequently subject. The Oxford Editor having, by this correction, been let into the sense of the passage, gives us this sense in his own words :

Who loving an untruth, and telling't oft

Makes——— WARBURTON.

I agree with Dr. Warburton, that perhaps there is no correlative to which the word *it* can with grammatical propriety belong, and that *unto* was the original reading. *Lie*, however, seems to have been the correlative to which the poet meant to refer, however ungrammatically. STEEVENS.

190. ——*out of the substitution,*] Is the old reading. The modern editors, for the sake of smoother versification, read—*from* substitution. STEEVENS.

200. *So dry he was for sway,——*] *i. e.* *So thirsty*. The expression, I am told, is not uncommon in the midland counties. Thus in *Leicester's Commonwealth*;
“ against

“against the designments of the hasty Erle who *thirsteth a kingdome* with great intemperance.”

STEEVENS.

209. *To think, but nobly—*] But in this place signifies *otherwise than*.

STEEVENS.

225. *—cry'd out—*] Perhaps we should read—*cried on't*.

STEEVENS.

226. *—a hint,*] *Hint* is suggestion. So in the beginning speech of the second act:

—our hint of woe

Is common—

STEEVENS.

236. (*So dear the love my people bore me*) *nor set, &c.*] There is in this line a redundant syllable. Perhaps *nor* ought to be omitted, and the passage thus regulated:

“*—Dear, they durst not*

“(*So dear the love my people bore me*) *set*

“A mark so bloody on the business.” MALONE,

252. *—deck'd the sea—*] *To deck the sea*, if explained, to honour, adorn, or dignify, is indeed ridiculous, but the original import of the verb *deck* is, *to cover*; so in some parts they yet say, *deck the table*. This sense may be borne, but perhaps the poet wrote *fleck'd*, which I think is still used in rustick language of drops falling upon water. Dr. Warburton reads *mock'd*; the Oxford edition *brack'd*.

JOHNSON.

Verstegan, p. 61. speaking of Beer, says, “So the *overdecking* or *covering* of beer came to be called *berham*, and afterwards *barme*.” This very well supports Dr. Johnson's explanation. The following

B i i j

passage

passage in *Antony and Cleopatra* may countenance the verb *deck* in its common acceptation.

“——do not please sharp fate

“To *grace* it with your sorrows.”

What is this but *decking* it with *tears*? STEEVENS.

Whether we explain *deck'd* in the sense of adorning, which seems to be its meaning in the passage produced by Mr. Steevens from *Antony and Cleopatra*; or whether in the sense of covering; the phrase will be but bald: this however is no argument that Shakspeare did not write it. I am nevertheless strongly inclined to conjecture that the right reading is——“*dewed* the sea with tears.” As in Spencer's *Faery Queene*, B. IV. c. 8.

“*Dew'd* with her drops of bounty sovereigne.”

And in our author's *Macbeth*, act v. sc. 2.

“To *dew* the sovereign flower, and drown the weeds.” S. W.

To *deck*, I am told, signifies in the North, to *sprinkle*; See Ray's *Dictionary of North Country Words*, v. to *deg* and to *leck*; and his *Dictionary of South and East Country Words*, v. *dag*. The latter signifies dew upon grass; hence *daggle*-tailed, MALONE.

A correspondent of Mr. Reed, who signs himself *Eboracensis*, proposes that this contested word should be printed *degg'd*, which, says he, signifies *sprinkled*, and is in daily use in the North of England. When clothes that have been washed are too much dried, it is necessary to moisten them before they can be ironed, which is always done by *sprinkling*; this operation the maidens universally call *degging*. EDITOR.

254. *An undergoing stomach——]* *Stomach is pride, stubborn resolution.* So Horace, “——gravem Pelidæ stomachum.” STEEVENS.

260. ——*who being then appointed, &c.]* Such is the old reading. We might better read,
——*he being, &c.* STEEVENS.

268. *Now, I arise :]* Why doth Prospero *arise*? Or, if he does to ease himself by change of posture, why need he interrupt his narrative to tell his daughter of it? Perhaps these words belong to Miranda, and we should read :

Mir. Would I might

But ever see that man!—Now I arise.

Pro. Sit still, and hear the last of our sea-sorrow.

Prospero, in p. 9. l. 108. had directed his daughter to *sit down*, and learn the whole of this history; having previously by some magical charm disposed her to fall asleep. He is watching the progress of this charm; and in the mean time tells her a long story, often asking her whether her attention be still awake. The story being ended (as Miranda supposes) with their coming on shore, and partaking of the conveniences provided for them by the loyal humanity of Gonzalo, she therefore first expresses a wish to see the good old man, and then observes that she may *now arise*, as the story is done. Prospero, surprised that his charm does not yet work, bids her *sit still*; and then enters on fresh matter to amuse the time, telling her (what she knew before) that he had been her tutor, &c. But soon perceiving her drowsiness coming

coming on, he breaks off abruptly, and leaves her still sitting to her slumbers. BLACKSTONE.

272. *princes*——] In the first edition—*princesse*; a reading which the sense of the passage requires to be restored. HENLEY.

282. *I find, &c.*] The same sentiment is in Julius Cæsar, act iv. sc. 3. MALONE.

286. ——'tis a good dulness,] Dr. Warburton rightly observes, that this sleepiness, which Prospero by his art had brought upon Miranda, and of which he knew not how soon the effect would begin, makes him question her so often whether she is attentive to her story. JOHNSON.

289. *All hail, great master! grave sir, hail! I come
To answer thy best pleasure; be't to fly, &c.*]

Imitated by Fletcher in the *Faithful Shepherdess*:

“ ——tell me sweetest,

“ What new service now is meetest

“ For the satyre; shall I stray

“ In the middle ayre, and stay

“ The sailing racke, or nimbly take

“ Hold by the moone, and gently make

“ Suit to the pale queene of night,

“ For a beame to give me light?

“ Shall I dive into the sea,

“ And bring thee coral, making way

“ Through the rising waves,” &c. HENLEY.

Which of these two preceded the other has not been ascertained. The first edition of *The Faithful Shepherdess* has no date. It was, however, exhibited before

1611,

1611, being mentioned by John Davies of Hereford, in his *Scourge of Folly*, printed in that year. It appears from a prologue of D'Avenant's, that some of Fletcher's dramattick performances were produced as early as the year 1605. MALONE.

293. *On the curl'd clouds;—*] So in *Timon—Crisp* heaven. STEEVENS.

296. *Perform'd to point—*] *i. e.* to the minutest article.

So in the *Chances*, by Beaumont and Fletcher,

“——are you all fit?

“To point, sir.”

STEEVENS.

298. *——now on the beak,*] The beak was a strong pointed body at the head of the ancient gallies; it is used here for the forecastle, or the bolt-sprit.

JOHNSON.

299. *Now in the waste,——*] The part between the quarter-deck and the forecastle. JOHNSON.

300. *——Sometimes, I'll divide,*

And burn in many places.——] Perhaps our author, when he wrote these lines, remembered the following passage in Hackluyt's *Voyages*, 1598: “I do remember that in the great and boysterous storme of this foule weather, in the night there came upon the toppe of our maine-mast a certain little light, much like unto the light of a little candle, which the Spaniards call the *Cuerpo Santo*. This light continued aboard our ship about three hours, *flying from maste to maste, and from top to top; and sometimes it would be in two or three places at once.*” MALONE.

303. ———precursors

O' the dreadful thunder-clap,—] So, in *K. Lear* :

“ ‘Vaunt couriers of oak-cleaving thunder-bolts.’ ”

STEEVENS.

313. *But felt a fever of the mad,——]* In all the later editions this is changed to a *fever of the mind*, without reason or authority, nor is any notice given of an alteration.

JOHNSON.

If it be at all necessary to explain the meaning, it is this: *Not a soul but felt such a fever as madmen feel, when the frantick fit is upon them.*

STEEVENS.

325. ———sustaining——] *i. e.* Their garments that bore them up and supported them. So, *K. Lear*, act iv. sc. 4.

“ In our sustaining corn.”

Mr. Edwards was of opinion that we should read *sea-stained* garments; for (says he) it was not the floating of their clothes, but the magick of Prospero which preserved, as it had wrecked them. Nor was the miracle, that their garments had not been at first discoloured by the sea-water, which even that *sustaining* would not have prevented, unless it had been on the air, not on the water; but, as Gonzalo says, “ that their garments being (as they were) drenched in the sea, held notwithstanding their freshness and gloss, being rather new-dyed than stained with salt-water.”

For this, and all such notes as are taken from the MSS. of the late Mr. Edwards, I am indebted to the friendship of Benjamin Way, Esq. who very obligingly

gingly procured them from the executors of that gentleman, with leave for their publication. Such of them as are omitted in this edition had been sometimes forestalled by the remarks of others, and sometimes by my own. The reader, however, might have been justly offended, had any other reasons prevented me from communicating the unpublished sentiments of that sprightly critick and most amiable man, as entire as I received them.

STEEVENS.

This note of Mr. Edwards, with which I suppose no reader is satisfied, shews with how much greater ease critical emendations are destroyed than made, and how willingly every man would be changing the text, if his imagination would furnish alterations.

JOHNSON.

338. *From the still-vex'd Bermoothes.*——] Theobald says, *Bermoothes* is printed by mistake for *Bermudas*. No. That was the name by which the islands then went, as we may see by the voyages of that time; and by our author's contemporary poets. Fletcher, in his *Women Pleased*, says, *The devil should think of purchasing that egg-shell to victual out a witch for the Bermoothes*. Smith, in his account of these islands, p. 172. says, *That the Bermudas were so fearful to the world, that many called them The Isle of Devils.*—P. 174.—*to all seamen no less terrible than an enchanted den of furies.* And no wonder, for the clime was extremely subject to storms and hurricanes; and the islands were surrounded with scattered rocks lying shallowly hid under the surface of the water.

WARBURTON.

The

The epithet here applied to the Bermudas, will be best understood by those who have seen the chafing of the sea over the rugged rocks by which they are surrounded, and which render access to them so dangerous. It was in our poet's time the current opinion, that the Bermudas were inhabited by *monsters*, and *devils*.—Setebos, the god of Caliban's dam, was an American devil, worshipped by the giants of Patagonia. HENLEY.

Again, in Decker's *If this be not a good Play, the Devil is in it*, 1612.

“Sir, if you have made me tell a lye, they'll send me on a voyage to the island of Hogs and *Devils*, the *Bermudas*.” STEEVENS.

The opinion that Bermudas was haunted with evil spirits continued so late as the civil wars. In a little piece of Sir John Berkinhead's, entitled, *Two Centuries of Paul's Church-Yard, una cum indice expurgatorio, &c.* 12^{mo} in page 62, under the title *Cases of Conscience*, is this:

34. “Whether *Bermudas* and the parliament-house lie under one planet, seeing both are *haunted with devils*.” PERCY.

343. —the *Mediterranean flote*,] *Flote* is wave. Flot. Fr. STEEVENS.

349. *What is the time o' the day?*] This passage needs not be disturbed, it being common to ask a question, which the next moment enables us to answer: he that thinks it faulty may easily adjust it thus:

Pro. *What is the time o' the day? Past the mid-season?*

Ari. *At least two glasses.*

Pro. *The time 'twixt six and now——* JOHNSON.

Mr. Upton proposes to regulate this passage differently :

Ariel. Past the mid-season, at least two glasses.

Pros. The time, &c. MALONE.

365. *Dost thou forget—*] That the character and conduct of Prospero may be understood, something must be known of the system of enchantment, which supplied all the marvellous found in the romances of the middle ages. This system seems to be founded on the opinion that the fallen spirits, having different degrees of guilt, had different habitations allotted them at their expulsion, some being confined in hell, some (as Hooker, who delivers the opinion of our poet's age, expresses it) *dispersed in air, some on earth, some in water, others in caves, dens, or minerals under the earth.* Of these, some were more malignant and mischievous than others. The earthy spirits seem to have been thought the most depraved, and the aerial the least vitiated. Thus Prospero observes of Ariel :

——*Thou wast a spirit too delicate*

To act her earthy and abhorr'd commands.

Over these spirits a power might be obtained by certain rites performed, or charms learned. This power was called *The Black Art*, or *Knowledge of Enchantment*. The enchanter being (as king James observes in his *Demonology*) *one who commands the devil, whereas the witch serves him.* Those who thought best of this art,

art, the existence of which was, I am afraid, believed very seriously, held, that certain sounds and characters had a physical power over spirits, and compelled their agency; others, who condemned the practice, which in reality was surely never practised, were of opinion, with more reason, that the power of charms arose *only* from compact, and was no more than the spirits voluntary allowed them for the seduction of man. The art was held by all, though not equally criminal, yet unlawful, and therefore Casaubon, speaking of one who had commerce with spirits, blames him, though he imagines him *one of the best kind who dealt with them by way of command*. Thus Prospero repents of his art in the last scene. The spirits were always considered as in some measure enslaved to the enchanter, at least for a time, and as serving with unwillingness; therefore Ariel so often begs for liberty; and Caliban observes, that the spirits serve Prospero with no good will, but *hate him rootedly*.—Of these trifles enough. JOHNSON.

379. —in *Argier*.] *Argier* is the ancient English name for *Algiers*. See a pamphlet entitled, “A true Relation of the Travailes, &c. of William Davies, barber-surgeon,” &c. 1614. In this is a chapter “on the description, &c. of *Argier*.” STEEVENS.

425. —to a nymph o’ the sea:] There does not appear to be sufficient cause why *Ariel* should assume this new shape, as he was to be invisible to all eyes but those of Prospero. STEEVENS.

To, which is not in the first and authentick copy of this play, was unnecessarily introduced by the editor

of the second folio. The lines should, I think, be regulated thus :

Go make thyself like a nymph o' the sea :

Be subject to no sight but thine and mine ; in-
visible

To every eye-ball else.

MALONE.

431. *The strangeness*——] Why should a wonderful story produce sleep? I believe experience will prove, that any violent agitation of the mind easily subsides in slumber, especially when, as in Prospero's relation, the last images are pleasing. JOHNSON.

The poet seems to have been apprehensive that the audience, as well as Miranda, would sleep over this long but necessary tale, and therefore strives to break it. First, by making Prospero divest himself of his magick robe and wand ; then by waking her attention no less than six times by verbal interruption ; then by varying the action when he rises and bids her continue sitting : and lastly, by carrying on the business of the fable while Miranda sleeps, by which she is continued on the stage till the poet has occasion for her again.

WARNER.

451. Cal. *As wicked dew, as e'er my mother brush'd
With raven's feather from unwholesome fen,
Drop on you both !*——] Shakspeare hath very artificially given the air of the antique to the language of Caliban, in order to heighten the grotesque of his character. As here he uses *wicked* for *unwholesome*. So Sir John Maundevill, in his travels, p. 334. edit. Lond. 1625.——*at alle tymes brennethe a*

C ij

vesselle

vesselle of Crystalle fulle of bawme for to zeven gode smelle and odour to the emperour, and to voyden away all WYCKEDE eyers and corrupciouns. It was a tradition, it seems, that lord Falkland, lord C. J. Vaughan, and Mr. Selden, concurred in observing, that Shakspeare had not only found out a new character in his Caliban, but had also devised and adapted a *new manner of language* for that character. What they meant by it, without doubt, was, that Shakspeare gave his language a certain grotesque air of the savage and antique; which it certainly has. WARBURTON.

Where these criticks derived the notion of a new language appropriated to Caliban, I cannot find: they certainly mistook brutality of sentiment for uncouthness of words. Caliban had learned to speak of Prospero and his daughter, he had no names for the sun and moon before their arrival, and could not have invented a language of his own without more understanding than Shakspeare has thought it proper to bestow upon him. His diction is indeed somewhat clouded by the gloominess of his temper, and the malignity of his purposes; but let any other being entertain the same thoughts, and he will find them easily issue in the same expressions. JOHNSON.

As wicked dew,—] *Wicked*; having baneful qualities. So Spenser says, *wicked weed*; so, in opposition, we say herbs or medicines have *virtues*. Bacon mentions *virtuous bezoar*, and Dryden *virtuous herbs*.

JOHNSON.

So

So in the *Booke of Haukyng, &c.* bl. let. no date.
 “If a *wycked* fellow be swollen in such manner that a man may hele it, the hauke shall not dye.”

STEEVENS]

456. —urchins] *i. e.* hedgehogs.

Urchins are enumerated by *Reginald Scott* among other terrifick beings.

“—to fold thyself up like an *urchin*.”

Chapman's *May Day*, 1611.

Again, in *Selimus Emperor of the Turks*, 1638:

“What, are the *urchins* crept out of their dens

“Under the conduct of this porcupine!”

457. —for that vast of night that they may work,]

The *vast of night* means the night which is naturally empty and deserted, without action; or when all things, lying in sleep and silence, makes the world appear one great uninhabited waste. So in *Hamlet*:

“In the dead waste and middle of the night.”

It has a meaning like that of *nox vasta*.

Perhaps, however, it may be used in a signification somewhat different; in *Pericles Prince of Tyre*, 1609:

“Thou God of this great *vast*, rebuke the surges.”

Vastum is likewise the ancient law term for waste uncultivated land; and, with this meaning, *vast* is used by Chapman in his *Shadow of Night*, 1594:

“—When unlightsome, *vast* and indigest

“The formeless matter of this world did lye.”

It should be remembered, that, in the pneumatology of former ages, these particulars were settled

Ciiij

with

with the most minute exactness, and the different kinds of visionary beings had different allotments of time suitable to the variety or consequence of their employments. During these spaces, they were at liberty to act, but were always obliged to leave off at a certain hour, that they might not interfere in that portion of night which belonged to others. Among these we may suppose *urchins* to have had a part subjected to their dominion. To this limitation of time Shakspeare alludes again in *K. Lear* : *He begins at curfew, and walks till the second cock.* STEEVENS.

470. *Cursed be I, that I did so!—All the charms]* The editor of the second folio, not perceiving that our author uses *charms* as a dissyllable, introduced an unnecessary supplemental word. The reading of the first and authentick copy—*Cursed be I that did so, &c.* ought certainly to be adhered to. MALONE.

484. *Abhorred slave ;]* The speech, which the old copy gives to Miranda, is very judiciously bestowed by Mr. Theobald on Prospero. JOHNSON.

The modern editions take this speech from Miranda, and give it to Prospero ; though there is nothing in it but what she may speak with the greatest propriety ; especially as it accounts for her being enough in the way and power of Caliban, to enable him to make the attempt complained of. The poet himself shews he intended Miranda should be his tutoress, when he makes Caliban say, “ I’ve seen thee in her, my mistress shewed me thee and thy dog, and thy bush ;” to Stephano,

Stephano, who had just assured the monster he was the man in the moon. HOLT.

Mr. Theobald found, or might have found, this speech transferred to Prospero in the alteration of this play by Dryden and D'Avenant. MALONE.

488. ——— *when thou didst not, savage,*
Know thy own meaning, ———] By this expression, the poet seems to have meant——*When thou didst utter sounds, to which thou hadst no determinate meaning* : but the following expression of Mr. Addison, in his 389th Spectator, concerning the Hottentots, may prove the best comment on this passage, “——having no language among them but a confused gabble, which is *neither well understood by themselves, or others.*” STEEVENS.

491. ——— *But thy vild race,*] *Race*, in this place, seems to signify original disposition, inborn qualities. In this sense we still say—*The race of wine*; thus in Massinger's *New Way to pay old Debts* :

“There came, not six days since, from Hull, a
 pipe

“Of rich Canary.——

“Is it of the right *race*?”

And Sir W. Temple has somewhere applied it to works of literature. STEEVENS.

Race and *raciness* in wine signifies a kind of tartness.

BLACKSTONE.

497. ——— *the red plague—]* The *erysipelas* was anciently called the *red-plague*. STEEVENS.

513. *Court'sied when you have, and kiss'd,]* As was
anciently done at the beginning of some dances.

The wild waves whist;

i. e. the wild waves being silent (or whist) as in
Spenser's *Faery Queen*, B. VII. c. 7. s. 59.

So was the Titaness put down, and whist.

And Milton seems to have had our author in his eye.
See stanza 5. of his Hymn on the Nativity.

The winds with wonder whist,

Smoothly the waters kiss'd.

So again, both lord Surrey and Phaer, in their trans-
lations of the second book of Virgil :

“ ——— *Conticuere omnes.*

“ *They whisted all.*”

And Lyly, in his *Maid's Metamorphosis*, 1600 :

“ But every thing is quiet, *whist*, and still.”

STEEVENS.

528. *This musick crept by me upon the waters;]* So in
Milton's *Masque*.

“ ——— *a soft and solemn breathing sound*

“ *Rose like a steam of rich distill'd perfumes,*

“ *And stole upon the air.*”

STEEVENS.

537. *But doth suffer a sea-change.]*

“ *And underwent a quick immortal change.*”

Milton's *Masque*.

STEEVENS.

539. *Sea-nymphs hourly ring his knell.*

Hark! now I hear them, ——— Ding-dong, bell.

Burden, ding-dong.]

So

So in *The Golden Garden of Princely Delight, &c.* 13th edition, 1690 :

“Corydon’s doleful knell to the tune of *Ding, dong.*”

“I must go seek a new love,

“Yet will I ring her knell,

Ding, dong.”

The same burthen to a song occurs in *The Merchant of Venice*, act iii.

STEEVENS.

543. *That the earth owes:—*] To owe, in this place, as well as many others, signifies to possess.

544. *The fringed curtains, &c.*] The same expression occurs in *Pericles Prince of Tyre*, 1609 :

“——her eye-lids

“Begin to part their *fringes* of bright gold.”

STEEVENS.

561. *Most sure, &c.*] It seems, that Shakspeare, in *The Tempest*, hath been suspected of translating some expressions of Virgil: witness the *O Dea certe*. I presume we are here directed to the passage, where Ferdinand says of Miranda, after hearing the songs of Ariel:

Most sure, the goddess

On whom these airs attend!—

And so very small Latin is sufficient for this formidable translation, that, if it be thought any honour to our poet, I am loth to deprive him of it; but his honour is not built on such a sandy foundation. Let us turn to a real translator, and examine whether the idea might not be fully comprehended by an English reader,

reader, supposing it necessarily borrowed from Virgil, *Hexameters* in our own language are almost forgotten; we will quote therefore this time from Stanyhurst.

Edit. 1583:

“ O to thee, fayre virgin, what terme may rightly
be fitted ?

“ Thy tongue, thy visage no mortal frayltie re-
sembleth.

“ ———No doubt, a goddesse !” FARMER.

569. ———*certainly a maid.*] Nothing could be more prettily imagined to illustrate the singularity of her character, than this pleasant mistake. She had been bred up in the rough and plain-dealing documents of moral philosophy, which teaches us the knowledge of ourselves; and was an utter stranger to the flattery invented by vitious and designing men to corrupt the other sex. So that it could not enter into her imagination, that complaisance, and a desire of appearing amiable, qualities of humanity which she had been instructed, in her moral lessons, to cultivate, could ever degenerate into such excess, as that any one should be willing to have his fellow-creature believe that he thought her a goddess, or an immortal.

WARBURTON.

Dr. Warburton has here found a beauty, which I think the author never intended. Ferdinand asks her not whether she was a *created being*, a question which, if he meant it, he has ill expressed, but whether she was unmarried; for after the dialogue which
Prospero's

Prospero's interruption produces, he goes on pursuing his former question.

O, if a virgin,

I'll make you queen of Naples.

JOHNSON.

A passage in *Lilly's Galathea* seems to countenance the present text, "The question among men is common, *are you a maide?*"—yet I cannot but think, that Dr. Warburton reads very rightly, "If you be *made*, or no." When we meet with an harsh expression in *Shakspeare*, we are usually to look for a *play upon words*. *Fletcher* closely imitates the *Tempest* in his *Sea Voyage*: and he introduces *Albert* in the same manner to the ladies of *his* Desert island,

"Be not offended, *goddesses*, that I fall

"Thus prostrate," &c.

Shakspeare himself had certainly read, and had probably now in his mind, a passage in the third book of the *Faery Queen*, between *Timias* and *Belphæbe*,

"*Angel* or *goddess*! do I call thee *right*?"

"There-at she blushing, said, ah! gentle squire,

"Nor *goddess* I, nor *angel*, but the *maid*

"And *daughter* of a *woody nymph*," &c.

FARMER.

—*if you be maid, or no.*] It was not Dr. Warburton, but the fourth folio, that first read *made*; which I am persuaded was our author's word. The omission of the article adds some strength to this supposition. Nothing is more common in his plays than a word being used in reply, in a sense different from that in which it was employed by the first speaker.

Ferdinand

Ferdinand had the moment before called Miranda a Goddess; and the words immediately subjoined——“Vouchsafe my prayer,” &c. show that he looked up to her as a person of a superior order, and sought her protection and instruction for his conduct, not her love. At *this* period, therefore, he must have felt too much awe to have flattered himself with the hope of possessing a being that appeared to him celestial; though afterwards, emboldened by what Miranda had said, he exclaims, “O, if a Virgin,” &c.

MALONE.

582. *And his brave son, being twain.*] This is a slight forgetfulness. Nobody was left in the wreck, yet we find no such character as the son of the duke of Milan.

THEOBALD.

584. ———*controul thee,*] Confute thee, unanswerably contradict thee.

JOHNSON.

588. *I fear, you have done yourself some wrong:—*] *i. e.* I fear that, in asserting yourself to be *king of Naples*, you have uttered a falsehood, which is below your character, and consequently injurious to your honour. So in the *Merry Wives of Windsor*—“This is not well, master Ford, this *wrongs* you.”

STEEVENS.

619. *He's gentle, and not fearful.*] *Fearful* signifies both terrible and timorous. In this place it may mean *timorous*. She tells her father, that as he is gentle, rough usage is unnecessary; and as he is brave, it may be dangerous.

Fearful,

Fearful, however, may signify *formidable*, as in *K. Henry IV.*

“A mighty and a *fearful* head they are.”

And then the meaning of the passage is obvious.

STEEVENS.

The author of *THE REMARKS* hath thus explained the passage: “Do not rashly determine to treat him with severity, he is *mild* and *harmless*, and not in the least *terrible* or *dangerous*.”

REED.

621. *My foot my tutor?*——] So in *The Mirror for Magistrates*, 1587, p. 163.

“What honest heart would not conceive disdayne,

“To see *the foote* surmount above the *head*.”

HENDERSON.

623. —*come from thy ward*;] Desist from any hope of awing me by that posture of defence. JOHNSON.

ACT II.

Line 3. —*OUR hint of woe*] *Hint* is that which recalls to the memory. The cause that fills our minds with grief is common. Dr. Warburton reads *stint* of woe. JOHNSON.

Hint seems to mean circumstance. STEEVENS.

10. Alon. *Pr'ythee, peace.*] All that follows from hence to this speech of the king's,

D

You

*You cram these words into my ears against
The stomach of my sense,*

seems to Mr. Pope to have been an interpolation by the players. For my part, though I allow the matter of the dialogue to be very poor, I cannot be of opinion that it is interpolated. For should we take out this immediate part, what would become of these words of the king,

———*Would I had never*

Married my daughter there!

What daughter? and *where married?* For it is in this intermediate part of the scene only that we are told the king had a daughter named Claribel, whom he had married into Tunis. 'Tis true, in a subsequent scene betwixt Anthonio and Sebastian, we again hear her and Tunis mentioned; but in such a manner, that it would be obscure and unintelligible without this previous information. THEOBALD.

12. *The visitor*—] Gonzalo gives not only advice but comfort, and is therefore properly called *The Visitor*, like others who visit the sick or distressed to give them consolation. In some of the Protestant churches there is a kind of officers termed consolators for the sick. JOHNSON.

43. ———*and delicate temperance.*] *Temperance* here means *temperature*. STEEVENS.

45. *Temperance was a delicate wench.*] In the puritanical times it was usual to christen children from the titles of religious and moral virtues.

So

So Taylor, the water-poet, in his description of a strumpet :

“ Though bad they be, they will not bate an ace,
 “ To be call’d Prudence, *Temperance*, Faith, or
 Grace.” STEEVENS.

54. *How lush and lusty the grass looks?*] *Lush*, i. e. of a *dark full* colour, the opposite to *pale* and *faint*.
 Sir T. HANMER.

The words, *how green?* which immediately follow, might have intimated to Sir T. Hanmer, that *lush* here signified *rank of growth*, and not a *dark full colour*. In Arthur Golding’s translation of *Julius Solinus*, printed 1587, a passage occurs, in which the word is explained——“ Shrubbes *lushe* and almost like a grystle.” So, in *A Midsummer Night’s Dream*,

“ Quite over canopied with *luscious* woodbine.”

Dunbar, in *The Contemplatioun of Manis Mortalitie*, uses *lusty* in the like sense with Shakspeare :

“ Thy *lustye* bewte, and thy youth
 “ Shall feid as dois the somer flouris.”

HENLEY.

57. *With an eye of green in’t.*] An *eye* is a small shade of colour.

“ Red, with an *eye* of blue, makes a purple.”

Boyle.

STEEVENS.

79. — *Widow Dido!*] The name of a widow brings to their minds their own shipwreck, which they consider as having made many widows in Naples.

JOHNSON.

Dij

Perhaps

Perhaps there is an allusion to some old ballad. In the Pepysian collection is one to the tune of Queen Dido. MALONE.

The ballad itself is in that collection, and it is also printed in *Percy's Reliques*. It appears at one time to have been a great favourite with the common people. "Oh you ale-wrights," exclaims an ancient writer, "you that devoure the marrow of the mault, and drinke whole ale-tubs into consumptions; that sung QUEEN DIDO over a cupp, and tell strange newes over an ale-pot," &c. *Jacke of Dover his Quest of Inquirie, or his privy search for the veriest Foole in England*, 4to. 1604, sig. F. REMARKS.

87. ————*the miraculous harp.*] Alluding to the wonders of Amphion's musick. STEEVENS.

108. *The stomach of my sense:—*] By sense, I believe, is meant both *reason and natural affection*. So in *Measure for Measure*:

"Against all sense do you importune her."

STEEVENS.

134. ————at

Which end the beam should bow.—] The old copy reads:

—————at

Which end o' th' beam should bow.

Should, was probably an abbreviation of *she would*, the mark of elision being inadvertently omitted. Thus *he has* is constantly in the first folio—*h'as*. Mr. Pope corrected the passage by omitting *o'*, and his correction has been adopted, I think, improperly; for omission of

of any word in the old copy, without substituting another in its place, is always dangerous. Our author, I suppose, wrote

————— at

Which end o' the beam *she'd* bow.

MALONE.

138. *Than we bring men to comfort them ;—*] It does not clearly appear whether the king and these lords thought the ship lost. This passage seems to imply, that they were themselves confident of returning, but imagined part of the fleet destroyed. Why, indeed, should Sebastian plot against his brother in the following scene, unless he knew how to find the kingdom which he was to inherit.

JOHNSON.

161. Bourn, *bound of land, &c.*] A *bourn*, in this place, signifies *limit, a meer, a land-mark.*

STEEVENS.

Bourn, bound of land, tilth, vineyard, none :] The metre of this line is defective. Many of the defects in our author's metre have arisen from the words of one line being transferred to another. In the present instance the line that precedes this is redundant. Perhaps the words have here, as in many other passages, been shuffled out of their places. We might read :

And use of service none ; succession,

Contract, bourn, bound of land, tilth, vineyard,
none.

It must be owned, however, that in the passage in

D i i j

Montaigne,

Montaigne, the words *contract* and *succession*, are arranged in the same manner as in the first folio.

If the error did not happen in this way, *bourn* might have been used as a dissyllable, and the word omitted at the press might have been *none*.

—————Contract, succession,
None; bourn, bound of land, tilth, vineyard,
none. MALONE.

167. *The latter-end of his commonwealth forgets the beginning.*] All this dialogue is a fine satire on the Utopian treatises of government, and the impracticable inconsistent schemes therein recommended.

WARBURTON.

After perusing the foregoing extract from Montaigne, the reader perhaps may entertain some doubts of the truth of this remark of Dr. Warburton.

MALONE.

171. ———any engine.] An *engine* is the *rack*. So in *K. Lear*:

“——like an *engine*, wrench'd by frame of nature

“From the fix'd place.”

It may, however, be used here in its common signification of instrument of war, or military machine.

STEEVENS.

173. —all *foizon*,—] *Foison*, or *foizon*, signifies plenty, *ubertas*, not moisture, or juice of grass or other herbs, as Mr. Pope says. EDWARDS.

Foyson is pure French, and signifies plenty.

So

So in Warner's *Albion's England*, 1602, B. XIII. ch. 78.

“Union, in breefe, is *foysonous*, and discorde works decay.”

Mr. Pope, however, is not entirely mistaken, as *foison*, or *fizon*, sometimes bears the meaning which he has affixed to it. See Ray's Collection of South and East Country words. STEEVENS.

178. *I would with such perfection govern, sir,
To excel the golden age.*] So Montaigne, *ubi supra*: “Me seemeth that what in those [newly discovered] nations, we see by experience, doth not only exceed all the pictures wherewith licentious poesie hath proudly embellished *the golden age*, and all the quaint inventions to faine a happy condition of man, but also the conceptions and desire of philosophy.”

MALONE.

240. *I am more serious than my custom: you
Must be so too, if heed me; which to do,
Trebles thee o'er.*] This passage is represented to me as an obscure one. The meaning of it seems to be—You must put on more than your usual seriousness, if you are disposed to pay a proper attention to my proposal; which attention if you bestow, it will in the end make you *thrice what you are*. Sebastian is already brother to the throne; but, being made a king by Antonio's contrivance, would be (according to our author's idea of greatness) *thrice* the man he was before. In this sense he would be *trebled* o'er. So, in *Pericles*, 1609:

“—the

“——the master calls

“ And *trebles* the confusion.”

Again, in *The Two Noble Kinsmen*, 1634 :

“——*thirde* his own worth.” STEEVENS.

258. —*this lord of weak remembrance*,—] This lord, who, being now in his dotage, has outlived his faculty of remembering ; and who, once laid in the ground, shall be as little remembered himself, as he can now remember other things. JOHNSON.

261. *For he's a spirit of persuasion*,—] Of this entangled sentence I can draw no sense from the present reading, and therefore imagine that the author gave it thus :

For he, a spirit of persuasion, only

Professes to persuade.

Of which the meaning may be either, that *he alone, who is a spirit of persuasion, professes to persuade the king* ; or that, *He only professes to persuade*, that is, *without being so persuaded himself, he makes a show of persuading the king.* JOHNSON.

The meaning may be—He is a mere rhetorician, one who professes the art of persuasion, and nothing else ; *i. e.* he professes to persuade another to believe that of which he himself is not convinced : he is content to be plausible, that has no further aim. The construction from which I draw this sense, is undoubtedly harsh ; but, in a writer like Shakspeare, all that is perplexed and irregular is not to be regarded as a corruption of the text. STEEVENS.

270. ——— *a wink beyond,*] That this is the utmost extent of the prospect of ambition, the point where the eye can pass no further, but where objects lose their distinctness, so that what is there discovered, is faint, obscure, and doubtful. JOHNSON.

278. ——— *she that from Naples*

Can have no note, &c.] Shakspeare's great ignorance of geography is not more conspicuous in any instance than in this, where he supposes Tunis and Naples to have been at such an immeasurable distance from each other. He may, however, be countenanced by *Apollonius Rhodius*, who says that both the *Rhone* and *Po* meet in one, and discharge themselves into the gulph of *Venice*; and by *Æschylus*, who has placed the river *Eridanus* in *Spain*.

282. These lines are in the old edition thus:

——— *though some cast again;*
And, by that destiny, to perform an act,
Whereof what's past is prologue; what to come,
In your and my discharge.

The reading in the later editions is without authority. The old text may very well stand, except that in the last line *in* should be *is*, and perhaps we might better say—*and that by destiny*; it being a common plea of wickedness to call temptation destiny. JOHNSON.

It should be remembered, that *cast* is here used in the same sense as in *Macbeth*, act ii. “——— *though he took my legs from me, I made a shift to cast him.*”

The modern editors published,

Is yours and my discharge.

I think

I think we may safely retain the old reading in the last hemistich.

———*What is yet to come,*

In yours and my discharge,

i. e. depends on what you and I are to perform.

STEEVENS.

283. ——*destiny,*——] I should prefer *destin'd*.

MUSGRAVE.

293. ——*Keep in Tunis.*] There is in this passage a propriety lost, which a slight alteration will restore :

———*Sleep in Tunis,*

And let Sebastian wake !

JOHNSON.

The old reading is sufficiently explicable. *Claribel* (says he), *keep where thou art, and allow Sebastian time to awaken those senses, by the help of which he may perceive the advantage which now presents itself.*

STEEVENS.

300. *A chough* is a bird of the jack-daw kind.

STEEVENS.

317. *And melt, ere they molest.*———] I had rather read,

Would melt ere they molest.

i. e. *Twenty consciences, such as stand between me and my hopes, though they were congealed, would melt before they could molest one, or prevent the execution of my purposes.*

JOHNSON.

Or melt ere they molest. The old copy reads—*And melt*, which is as intelligible as *or*, which was substituted in its place.—*Let twenty consciences be first congealed, and then dissolved, ere, &c.*

MALONE.

In

In the later editions, these lines are thus arranged :

Ay, sir, where lyes that ?

If 'twere a kybe, 'twould put me to my slipper :

But I feel not this deity in my bosom.

Ten consciences, that stand twixt me and Milan,

Candy'd be they, and melt, e'er they molest !

Here lies your brother——

This modern reading was quite arbitrary, as appears by the necessity of changing *twenty* to *ten*. STEEVENS.

319. —*that's dead ;*] that is, *id est*. STEEVENS.

322. ——*for ay——*] *i. e.* for ever. So in *King Lear*.

“ ——I am come

“ To bid my king and master *aye* good night.

STEEVENS.

323. *This ancient morsel,——*] For *morsel* Dr. Warburton reads *ancient moral*, very elegantly and judiciously, yet I know not whether the author might not write *morsel*, as we say a *piece of a man*. JOHNSON.

So, in *Measure for Measure* :

“ How doth my dear *morsel*, thy mistress ? ”

STEEVENS.

325. ——*take suggestion,——*] [*i. e.* Receive any hint of villany. JOHNSON.

They'll take suggestion, as a cat laps milk.] That is, will adopt, and bear witness to, any tale you shall invent ; you may suborn them as evidences to clear you from all suspicion of having murdered the king. A similar signification occurs in *The Two Gentlemen of Verona* :

“ Love

“ Love bad me swear, and love bids me for-
swear :

“ O sweet *suggesting* love, if thou hast sinn'd,
“ Teach me, thy tempted subject, to excuse it.”

HENLEY.

339. ———to keep them living.] *i. e.* Alonso and Anthonio ; for it was on their lives that his project depended. Yet the Oxford Editor alters *them* to *you*, because in the verse before, it is said——*you his friend*; as if, because, Ariel was *sent forth* to *save his friend*, he could not have another purpose in sending him, *viz.* to *save his project* too.

WARBURTON.

I think Dr. Warburton and the Oxford Editor both mistaken. The sense of the passage, as it now stands, is this : He sees *your* danger, and will therefore save *them*. Dr. Warburton has mistaken Anthonio for Gonzalo. Ariel would certainly not tell Gonzalo, that his master saved him only for his project. He speaks to himself as he approaches,

*My master through his heart foresees the danger
That these his friends are in.*

These written with a *y*, according to the old practice, did not much differ from *you*. — JOHNSON.

Dr. Johnson objects very justly to this passage.

The confusion has, I think, arisen from the omission of a single letter. Our author, I believe, wrote

———and sends me forth,

For else his projects dies, to keep them living.
. e. he has sent me forth, to keep his projects alive,
which

which else would be destroyed by the murder of Gonzalo.—The opposition between the life and death of a project appears to me much in Shakspeare's manner. The plural noun joined to a verb in the singular is to be met with in almost every page of the first folio. Thus, to confine myself to the play before us, edit. 1623:

“My old *bones aches*.”

Again, *ibid*.

“—————At this hour

“*Lies* at my mercy all my *enemies*.”

Again, *ibid*.

“What *cares* the *roarers* for the name of the king.”

It was the common language of the time ; and ought to be corrected, as indeed it generally has been in the modern editions of our author, by changing the number of the verb. Thus, in the present instance, we should read——For else his projects *die*, &c.

MALONE.

By THEM, are meant Sebastian and Anthonio. The *project* of Prospero which depended upon Ariel's *keeping them living*, may be seen, act iii. l. 340, &c.

HENLEY.

348. ——*drawn* ?] Having your swords drawn. So in *Romeo and Juliet* :

“What, art thou *drawn* among these heartless hinds ?”

JOHNSON.

364. That's *verity* :——] The old copy reads, that's *verily* ; the emendation by Mr. Pope.

STEEVENS.

381. ———*that moe, &c.*] *i. e.* Make mouths.
So in the old version of the Psalms :

“ ———making *moes* at me.”

Again, in the old mystery of *Candlemas-Day*, 1512 :

“ And make them to lye and *mowe* like an ape.”

STEEVENS.

385. ———*wound*,——] Enwrapped by adders
wound or twisted about me. JOHNSON.

393. ———*looks like a foul bumbard*——] This term
again occurs in *The first Part of Henry IV.*——“ That
swoln parcel of dropsies that huge *bumbard* of sack ;”
——and again in *Henry VIII.* “ And here you lie
baiting of *bumbards*, when ye should do service.”
By these several passages, 'tis plain, the word meant
a large vessel for holding drink, as well as the piece
of ordnance so called. THEOBALD.

Ben Jonson, in his *Masque of Augurs*, confirms the
conjecture of Theobald——“ The poor cattle yonder
are passing away the time with a cheat loaf, and a
bumbard of broken beer.” STEEVENS.

401. ———*this fish painted*,——] To exhibit fishes,
either real or imaginary, was very common about the
time of our author. So in *Maine's comedy of the
City Match* :

“ Enter Bright, &c. hanging out the picture of a
strange fish.”

“ ——This is the fifth *fish* now

“ That he hath shewn thus.”

It appears, from the books at Stationers-Hall, that
in 1604 was published, “ A strange reporte of a
monstrous

monstrous *fish*, that appeared in the form of a woman from her waist upward, scene in the sea."

STEEVENS.

403. —*make a man*;—] That is, make a man's fortune. So in *Midsummer Night's Dream*—"we are all *made men*."

JOHNSON.

So in *Ram-Alley, or Merry Tricks*, 1611:

"———She's a wench

"Was born to *make us all*."

STEEVENS.

406. ———*a dead Indian*.——] And afterwards——*Men of Inde*. Probably some allusion to a particular occurrence, now obscured by time. In *Henry VIII*. the *porter* asks the mob, if they think——*some strange Indian, &c. is come to court?*

In the year 1577 was entered on the books of the Stationers-Company "A description of the portraiture and shape of those strange kind of people which the wurthie Mr. Martin Fourbosier brought into England in A°. 1576."

STEEVENS.

407. ———*let loose my opinion, &c.*] So in *Love's Labour's Lost*:

"Now you will be my purgation, and *let me loose*."

STEEVENS.

411. ———*his gaberdine*;—] A *gaberdine* is properly the coarse frock or outward garment of a peasant. Spanish *Gabardina*.

So in *Look about you*, 1600.

"I'll conjure his *gaberdine*." The *gaberdine* is still worn by the peasants in Sussex.

STEEVENS.

451. —*too much*—] *Too much* means, *any sum, ever so much.*

It has however been observed to me that when the vulgar mean to ask an extravagant price for any thing, they say, with a laugh, I won't make him pay twice for it. This sense sufficiently accommodates itself to Trinculo's expression. STEEVENS.

454. ———*I know it by thy trembling*:——] This *tremor* is always represented as the effect of being possess'd by the devil. So in the *Comedy of Errors*:

“Mark how he *trembles* in his extasy!”

STEVENSON.

457. ———*cat*;——] Alluding to an old proverb, that *good liquor will make a cat speak.* STEEVENS.

465. *His forward voice, &c.*] The person of Fame was anciently described in this manner. So in *Penelope's Web*, by Greene, 1601: “Fame hath two faces, readie as well to back-bite as to flatter.”

STEVENSON.

468. ———*Amen!*——] Means to stop your draught: come to a conclusion. *I will pour some, &c.*

STEVENSON.

473. *I have no long spoon.*] Alluding to the proverb, *A long spoon to eat with the devil.* STEEVENS.

See *Comedy of Errors*, act iv. and Chaucer's *Squier's Tale*, ver. 10916. of the late edit.

“Therefore behoveth him a full long spoone

“That shall ete with a feind.”——

TYRWHITT.

480. ——*to be the siege of this moon calf?*] *Siege* signifies *stool* in every sense of the word, and is here used in the dirtiest.

So in Holinshed, p. 705: “In this yeare also, a house on London-Bridge, called the common *siege*, or privie, fell downe into the Thames.”

A *moon-calf* is an inanimate shapeless mass, supposed by Pliny to be engendered of woman only. See his Nat. Hist. B. X. ch. 64. STEEVENS.

510. *Hast thou not dropp'd from Heaven?*] The new-discovered Indians of the island of St. Salvador, asked, by signs, whether Columbus and his companions *were not come down from Heaven*. TOLLET.

519. *I afraid of him?—a very weak monster, &c.*] It is to be observed, that Trinculo the speaker is not charged with being afraid; but it was his consciousness that he was so that drew this brag from him. This is nature. WARBURTON.

523. ——*kiss thy foot:—*] A sneer upon the Papists for kissing the Pope's pantofle. GREY.

549. ——*scamels—*] This word has puzzled the commentators: Dr. Warburton reads *shamois*; Mr. Theobald would read any thing rather than *scamels*, Mr. Holt, who wrote notes upon this play, observes, that limpets are in some places called *scams*, therefore I have suffered *scamels* to stand. JOHNSON.

Theobald substitutes *shamois* for *scamels*; which last word, he says, has possessed all the editions. I am inclined to retain *scamels*; for in an old will, dated 1593, I find the bequest of “a bed of *scammel* colour;”

i. e. of the colour of an animal so called, whose skin was then in use for dress or furniture. This at least shews the existence of the word at the time, and in Shakspeare's sense. WARTON.

I take Mr. Warton's bed of *scammel* colour to be a mistake for *stammel* colour, *i. e.* of a light red colour. The *light pale stammel* is mentioned in Ph. Holland's translation of *Pliny's Natural History*, and is also there styled *the light red*, and *fresh lusty gallant*, p. 260 and 261. See also *stammel* in *Ainsworth's Dictionary*.

TOLLET.
In Johnson's *Underwoods*, see the following passage:
"Red-hood the first that doth appear

"In *stamel*, scarlet is too dear."

And in Fletcher's *Woman-Hater* :

"Humble herself in an old *stamel* petticoat."

and numberless other instances.

Theobald had very reasonably proposed to read *seamalls*, or *sea-mels*. An *e*, by these careless printers, was easily changed into a *c*, and from this accident, I believe, all the difficulty arises, the word having been spelt by the transcriber *seamels*. *Willoughby* mentions the bird as *Theobald* has informed us. Had Mr. Holt told us in what part of England *limpets* are called *scams*, more attention would have been paid to his assertion.

I should suppose, at all events, a *bird* to have been design'd, as *young* and *old fish* are taken with equal facility; but *young birds* are more easily surprised than *old ones*. Besides, Caliban had already proffered to
fish

fish for Trinculo. In Cavendish's second voyage, the sailors eat *young gulls* at the isle of Penguins.

STEEVENS.

Mr. Reed observes, on the authority of Sir Joseph Banks, that in Willoughby's or rather John Ray's Ornithology, p. 34, N^o 3, is mentioned the common *sea mall* (*Larus cinereus minor*); and adds, that Sir Robert Sibbald, in his *Ancient State of the Shire of Fife*, mentioned, amongst the fowls which frequent a neighbouring island, several sorts of *sea malls*, and one in particular, the *katiwake*, a fowl of the *Larus* or *mall* kind, of the bigness of an ordinary pigeon, which, some hold, says he, to be as savoury and as good meat as a partridge is.

REED.

557. *Nor scrape trenchering*—] In our author's time trenchers were in general use; and the male domesticks were sometimes employed in cleansing them. "I have helped (says Lilly in his *History of his Life and Times*, sul. an. 1620), to carry eighteen tubs of water in one morning;—all manner of drudgery willingly performed, *scrape trenchers*, &c. MALONE.

ACT

ACT III.

Line 1. ——— *BUT* their labour

Delight in them sets off:—]

Molliter austerum studio fallente laborem.

Hor. sat. 2. lib. ii.

STEEVENS.

We have again the same thought in *Macbeth* :

“The labour we delight in, physicks pain.”

MALONE.

3. ———— and most poor matters

Point to rich ends. This my mean task] The metre of this line is defective, by two words having been misplaced in the first edition. It should, I think, be regulated thus :

————— and most poor matters

Point to rich ends. This my mean task would be

As heavy to me as odious, but, &c.

The author and his contemporaries frequently used *odious* as a trisyllable.

MALONE.

15. The two first folios read :

Most busy lest, when I do it.

’Tis true this reading is corrupt ; but the corruption is so very little removed from the truth of the text, that I cannot afford to think well of my own sagacity for having discovered it.

THEOBALD.

45. —*kest*—] For *behest* ; i. e. command.

STEEVENS.

57. *Of every creature's best.*] Alluding to the picture of Venus by Apelles. JOHNSON.

73. —*than I would suffer, &c.*] The old copy reads—*Than to suffer.* The emendation is Mr. Pope's. STEEVENS.

86. *I am a fool,*

To weep at what I am glad of.] This is one of those touches of nature that distinguish Shakspeare from all other writers. It was necessary, in support of the character of Miranda, to make her appear unconscious that excess of sorrow and excess of joy find alike their relief from tears; and as this is the first time that consummate pleasure had made any near approaches to her heart, she calls such a seeming contradictory expression of it, *folly*.

The same thought occurs in *Romeo and Juliet*:

“Back, foolish tears, back to your native spring,

“Your tributary drops belong to woe,

“Which you, mistaking, offer up to joy.”

STEEVENS.

95. —*it seeks*—] *i. e.* my affection seeks.

MALONE.

98. *I am you wife, &c.*]

Si tibi non cordi fuerant connubia nostra,

Attamen in vestras potuisti ducere sedes,

Quæ tibi jucundo famularer servâ labore;

Candida permulcens liquidis vestigia lymphis,

Purpureâve tuum consternens veste cubile.

Catul. 62.

MALONE.

99. ———your fellow] *i. e.* companion.

STEEVENS.

104. Mira. *My husband then?*

Ferd. *Ay, with a heart as willing*

As bondage e'er of freedom : here's my hand.

Mira. *And mine, with my heart in't :——*] It is still customary in the west of England, when the conditions of a bargain are agreed upon, for the parties to ratify it by joining their hands, and at the same time for the purchaser to give an earnest. To this practice the poet alludes. So, in the *Two Gentlemen of Verona* :

“ *Speed.* But did you perceive her earnest?

“ *Val.* She gave me none, except an angry word.

“ *Speed.* Why she hath given you a letter.”

Thus also, in *The Winter's Tale* :

“ Ere I could make thee open thy white hand,

“ And clap thyself my love; then didst thou utter

“ *I am your's for ever.*”

And again, in the *Two Gentlemen of Verona* :

“ *Pro.* Why then we'll make exchange; here take you this.

“ *Jul.* And seal the bargain with a holy kiss.

“ *Pro.* Here is my hand for my true constancy.”

HENLEY.

104. ———bear up, and board 'em :——] A metaphor alluding to a chace at sea. Sir J. HAWKINS.

126. ——— *I swam, &c*] This play was not published till 1623. *Albumazar* made its appearance in 1614, and has a passage relative to the escape of a sailor yet more incredible. Perhaps, in both instances, a sneer was meant at the *Voyages of Ferdinando Mendez Pinto*, or the exaggerated accounts of other lying travellers :

“ ——— five days I was under water; and at length

“ Got up and spread myself upon a chest,

“ Rowing with arms, and steering with my feet,

“ And thus in five days more got land.”

Act iii. sc. v.

STEEVENS.

130. ——— or my standard.

Trin. *Your lieutenant, if you list; he's no standard.*] Meaning, he is so much intoxicated, as not to be able to stand. The quibble between *standard*, an ensign, and *standard*, a fruit tree, that grows without support, is evident.

STEEVENS.

140. ——— *thou debosh'd fish thou,—*] I meet with this word, which I suppose to be the same as *debauch'd*, in Randolph's *Jealous Lovers*, 1634 :

“ ——— See your house be stor'd

“ With the *deboishest* roarers in this city.”

Again, in *Monsieur Thomas*, 1639 :

“ ——— saucy fellows,

“ *Debosh'd* and daily drunkards.”

The substantive occurs in the *Partheneia Sacra*, 1633 :

“ —A

“ —A hater of men, rather than the *deboishments* of their manners.”

When the word was first adopted from the French language, it appears to have been spelt according to the pronunciation, and therefore wrongly ; but ever since it has been spelt right, it has been uttered with equal impropriety. STEEVENS.

179. *What a py'd ninny's this?—*] This line should certainly be given to Stephano. *Py'd ninny* alludes to the striped coat worn by fools, of which Caliban could have no knowledge. Trinculo had before been reprimanded and threatened by Stephano for giving Caliban the lie, he is now supposed to repeat his offence ; upon which Stephano cries out,

What a py'd ninny's this ? Thou scurvy patch!—
Caliban, now seeing his master in the mood that he wished, instigates him to vengeance :

I do beseech thy greatness give him blows.

JOHNSON.

It should be remember'd that *Trinculo* is no sailor, but a jester, and is so called in the ancient *dramatis personæ* ; he therefore wears the party-colour'd dress of one of these characters.

So in the *Devil's Law Case*, 1623 :

“ Unless I wear a *py'd* fool's coat.”

STEEVENS.

208. ———Remember,

First to possess his books, &c.] So in Milton's *Masque*,

“ Oh, ye mistook ; ye should have snatch’d his wand,

“ And bound him fast ; without his rod revers’d,

“ And backward mutterings of dissevering power,

“ We cannot free the lady.”—— STEEVENS.

—————Remember

First to possess his books, for, without them,

He’s but a sot as I am, nor hath not

One spirit to command. They all do hate him

As rootedly as I. Burn but his books ;

He has brave utensils (for so he calls them), &c.]

MALONE.

237. ———Will you troul the catch,] Ben Jonson uses the word in *Every Man in his Humour* :

“ If he read this with patience, I’ll troul ballads.”

Again in the *Cobler’s Prophecy*, 1594 :

“ A fellow that will troul it off with tongue.

“ Faith, you shall hear me troll it after my fashion.”

To troul a catch, I suppose, is to dismiss it trippingly from the tongue. STEEVENS.

245. *This is the tune of our catch, play’d by the picture of nobody.]* A ridiculous figure, sometimes represented on signs. *Westward for Smelts*, a book which our author appears to have read, was printed for John Trundle in Barbican, at the signe of the Nobody. MALONE.

252. ———affeard ?] Thus the old copy To affear is an obsolete verb, with the same meaning as to affray.

So in the *Shipmannes Tale* of Chaucer, v. 13330 :

F

“ This

“This wif was not *aferde* ne *affraide*.”

Between *aferde* and *affraide*, in the time of Chaucer, there might have been some nice distinction which is at present lost. STEEVENS.

271. *Wilt come? I'll follow, Stephano.*] The first words are addressed to Caliban, who, vexed at the folly of his new companions idly running after the musick, while they ought only to have attended to the main point, the dispatching Prospero, seems for some little time to have staid behind. REVISAL.

272. *By'r lakin,—*] *i. e.* The diminutive only of our lady, *i. e.* ladykin. STEEVENS.

296. *A living drollery:—*] Shows, called *drolleries*, were in Shakspeare's time performed by puppets only. From these our modern *drolls*, exhibited at fairs, &c. took their name.

So in Beaumont and Fletcher's *Valentinian*:

“I had rather make a *drollery* till thirty.”

STEEVENS.

A living drollery, i. e. a drollery, not represented by wooden machines, but by personages who are alive. MALONE.

298. *—one tree, the phoenix throne;—*] For this idea our author might have been indebted to Phil. Holland's Translation of Pliny, B. XIII. ch. 4. “I myself verily have heard straunge things of this kind of tree; and namely in regard of the bird *Phœnix*, which is supposed to have taken that name of this date tree [called in Greek *Φοῖνῖξ*]; for it was assured unto me, that the said bird died with that tree, and
revived

revived of itselfe as the tree sprung again."

STEEVENS.

307. *For, certes, &c.*] *Certes* is an obsolete word, signifying *certainly*. STEEVENS.

315. ——— *too much muse.*] To *muse*, in ancient language, is to admire.

So in *Macbeth*:

"Do not *muse* at me, my most worthy friends."

STEEVENS.

319. *Praise in departing.*] *i. e.* Do not praise your entertainment too soon, lest you should have reason to retract your commendation. It is a proverbial saying.

So, in the *Two Angry Women of Abington*, 1599:

"And so she doth; but *praise* your luck *at parting*."

Again, in *Tom Tyler and his Wife*, 1598:

"Now *praise* at thy *parting*."

Stephen Gosson, in his pamphlet entitled *Playes confuted in five Actions, &c.* (no date) acknowledges himself to have been the author of a morality called *Praise at Parting*. STEEVENS.

326. ——— *that there were mountaineers, &c.*] Whoever is curious to know the particulars relating to these *mountaineers*, may consult *Maundeville's Travels*, printed in 1503, by Wynkyn de Worde; but it is yet a known truth that the inhabitants of the Alps have been long accustomed to such excrescences or tumours.

Quis tumidum guttur miratur in Alpibus?

STEEVENS.

Or he might have had it from Hackluyt's *Voyages*, 1598: "On that branch which is called Caora, are a nation of people, whose heads appear not above their shoulders.—They are reported to have their eyes in their shoulders, and their mouthes in the middle of their breasts."

MALONE.

328. ———men,

Whose heads stood in their breasts?—] Our author might have had this intelligence, likewise, from the translation of Pliny, B. V. chap. 8: "The Blemmyi, by report, have no heads, but mouth and eies both in their breast."

STEEVENS.

330. *Each putter out, &c.*] This passage alluding to a forgotten custom, is very obscure: the *putter out* must be a traveller, else how could he give this account? the *five for one* is money to be received by him at his return. Mr. Theobald has well illustrated this passage by a quotation from Jonson. JOHNSON.

The ancient custom was this: In this age of travelling it was customary for those who engaged in long expeditions, to place out a sum of money on condition of receiving great interest for it at their return home. So Puntarvolo (it is Theobald's quotation) in Ben Jonson's *Every Man out of his Humour*: "I do intend, this year of jubilee coming on, to travel; and (because I will not altogether go upon expence) I am determined to put some *five thousand pound*, to be paid

paid me *five* for *one*, upon the return of my wife, myself, and my dog, from the Turk's court in Constantinople."

To this instance I may add another from *The Ball*, a comedy, by Chapman and Shirley, 1639 :

" I did most politickly disburse my sums

" To have *five* for *one* at my return from Venice."

Again, in *Amends for Ladies*, 1639 :

" I would I had *put out* something upon my return ;

" I had as lieve be at the *Bermoothes*."

STEEVENS.

Considerable sums of money were borrowed at the rate here mentioned, and squandered in making discoveries, and pursuing adventures with the hopes of acquiring immense treasures. In *The Merry Wives of Windsor* the poet speaks of *Guiana*, as *a region, all gold and bounty* ; and Falstaff, in allusion to the same idea, bids Nym *sail like his pinnace to these golden shores*.

HENLEY.

336. *Enter Ariel like a harpy, &c.] Milton's Par. Reg. B. II.*

" —————with that

" Both table and provisions vanish'd quite,

" With sound of *harpies'* wings, and talons heard."

" *At subitæ horrifico lapsu de montibus adsunt*

" *Harpyiæ, & magnis quatiunt clangoribus alas*

" *Diripiuntque dapes.*" Virg. *Æn.* iii.

STEEVENS.

337. *That hath to instrument this lower world, &c.]*
i. e. that makes use of this world, and every thing in
it, as its *instruments* to bring about its ends.

STEEVENS.

349. *One dowle that's in my plume;—]* The old
copy exhibits the passage thus :

One *dowle* that's in my plumbe —

Bailey, in his Dictionary, says, that *dowle* is a feather, or rather the single particles of the down.

Since the first appearance of this edition, my very industrious and learned correspondent, Mr. Tollet, of *Betley*, in *Staffordshire*, has enabled me to retract a too hasty censure on *Bailey*, to whom we were long indebted for our only *English Dictionary*. In a small book, entitled, *Humane Industry: or, A History of most Manual Arts*, printed in 1661, page 93, is the following passage: “The wool-bearing trees in *Æthiopia*, which *Virgil* speaks of, and the *Eriophori Arbores* in *Theophrastus*, are not such trees as have a certain wool or DOWL upon the outside of them, as the small cotton, but short trees that bear a ball upon the top, pregnant with wool, which the Syrians call *Cott*, the Grecians *Grossypium*, the Italians *Bombagio*, and we *Bombase*.”—There is a certain shell-fish in the sea, called *Pinna*, that bears a mossy DOWL, or wool, whereof cloth was spun and made.”—Again, page 95, “*Trichitis*, or the hayrie stone, by some Greek authors, and *Alumen plumaceum*, or downy alum, by the Latinists: this hair or DOWL is spun into thread, and weaved into cloth.” I have since discovered the
same

same word in *The Ploughman's Tale*, attributed to Chaucer, v. 3202 :

“ And swore by cock's herte and blode,

“ He would tere him every *doule*.” STEEVENS.

Cole, in his *Latin Dictionary*, 1670, interprets “ young *dowle*” by *lanugo*. MALONE.

363. ——— *whose wraths to guard you from, &c.*] The meaning, which is somewhat obscured by the expression, is——— *a miserable fate, which nothing but contrition and amendment of life can avert.* MALONE.

366. ——— *clear life*———] Pure, blameless, innocent. JOHNSON.

So, in *Timon* : “ ——— roots you *clear* heavens.”

STEEVENS.

370. ——— *with good life*,] This seems a corruption. I know not in what sense *life* can here be used, unless for alacrity, liveliness, vigour; and in this sense the expression is harsh. Perhaps we may read—— *with good list*, with good will, with sincere zeal for my service. I should have proposed—— *with good lief*, in the same sense, but that I cannot find *lief* to be a substantive. *With good life* may however mean, with *exact presentation of their several characters, with observation strange of their particular and distinct parts.* So we say, he acted to the *life*. JOHNSON.

Thus in the 6th canto of the *Barons' Wars*, by Drayton :

“ Done for the last with such exceeding *life*,

“ As art therein with nature seem'd at strife.”

Good

Good life, however, in *Twelfth Night*, seems to be used for innocent jollity, as we now say a *bon vivant*: “Would you (says the *Clown*) have a love song, or a song of *good life*?” *Sir Toby* answers, “A love song, a love song!” “Ay, ay, (replies *Sir Andrew*) I care not for *good life*.” It is plain, from the character of the last speaker, that he was meant to mistake the sense in which *good life* is used by the *Clown*. It may therefore, in the *Tempest*, mean honest alacrity, or cheerfulness.

Life seems to be used in the chorus to the fifth act of *King Henry V.* with some meaning like that wanted to explain the approbation of Prospero:

“Which cannot in their huge and proper *life*

“Be here presented.” STEEVENS.

To do any thing with *good life* is still a provincial expression in the west of England, and signifies to do it *with the full bent and energy of the mind*:—“And observation strange,” is with such minute attention to the orders given, as to excite admiration. HENLEY.

384. ———bass my trespass.] The deep pipe told it me in a rough base sound. JOHNSON.

So, in Spenser's *Faery Queen*, B. II. ch. xii.

“———the rolling sea resounding soft,

“In his big *base* them fitly answered.”

STEEVENS.

392. *Like poison given, &c.*] The natives of Africa have been supposed to be possessed of the secret how to temper poisons with such art as not to operate till several years after they were administered, and were then

then as certain in their effect, as they were subtle in their preparation. So in the celebrated libel called *Leicester's Commonwealth*, "I heard him once mysele in publique act at Oxford, and that in presence of my lord of Leicester, maintain, that poyson might be so tempered and given, as it should not appear presently, and yet should kill the party afterwards at what time should be appointed." STEEVENS.

395. ———*this ecstasy*] *Ecstasy* meant not anciently, as at present, *rapturous pleasure*, but alienation of mind. Mr. Locke has not inelegantly styled it *dreaming with our eyes open*. STEEVENS.

ACT IV.

Line 3. ———*A* THIRD of mine own life,] The word *thread* was formerly spelt *third*; as appears from the following passage:

"Long maist thou live, and when the sisters shall decree

"To cut in twaine the twisted *third* of life,

"Then let him die," &c.

See comedy of *Mucedorus*, 1619, signat. c. 3.

HAWKINS.

"A *thrid* of my own life" is a *fibre* or a *part* of my own life. *Prospero* considers himself as the *stock* or *parent*.

parent-tree, and his daughter as a *fibre* or *portion* of himself, and for whose benefit he himself lives. In this sense the word is used in Markham's *English Husbandman*, edit. 1635, p. 146. "Cut off all the maine rootes, within half a foot of the tree, only the small *thriddes* or twist rootes you shall not cut at all." Again, *ibid* : "Every branch and *thrid* of the root." This is evidently the same word as *thread*, which is likewise spelt *thrid* by lord Bacon. TOLLET.

The late Mr. *Hawkins* has properly observed, that the word *thread* was anciently spelt *third*. So in *Lingua*, &c. 1607; and I could furnish many more instances :

"For as a subtle spider closely sitting

"In centre of her web that spreadeth round,

"If the least fly but touch the smallest *third*,

"She feels it instantly."

The following quotation, however, should seem to place the meaning beyond all dispute. In *Acolastus*, a comedy, 1529, is this passage :

"—one of worldly shame's *children*, of his countenance, and THREDE of his body." STEEVENS.

I meet with the same thought in *Tancred and Gismund*, a tragedy, 1592. Tancred, speaking of his intention to kill his daughter, says :

"Against all law of kinde, to shred in twaine

"The golden *threede* that doth us both maintaine."

MALONE.

7. —*strangely stood the test*:—] *Strangely* is used by way of commendation, *merveilleusement*, to a wonder; the

the same is the sense in the foregoing scene, with
observation strange. JOHNSON.

8. —*my gift:—*] First folio, *my guest.* Rowe
first read *gift.* JOHNSON.

14. *If thou dost break her virgin knot, before*
All sanctimonious ceremonies, &c.] This, and
the passage in *Pericles Prince of Tyre,*

“Untide I still my *virgin knot* will keepe,”
are manifest allusions to the zones of the ancients,
which were worn as guardians of chastity by marri-
ageable young women. Puellæ, contra, nondum
viripotentes, hujusmodi zonis non utebantur: quod
videlicet immaturis virgunculis nullum, aut certe
minimum, a corruptoribus periculum immineret:
quas propterea vocabant ἀμίτρες, nempe *discinctas*.
There is a passage in NONNUS, which will sufficiently
illustrate Prospero’s expression:

Κέρης δ’ ἔργυς ἵκανε· καὶ ἀτρέμας ἄκρον ἐρύσας
Δεσμὸν ἀσυλήτοιο φυγάκιον λύσας ἰότητος
Φειδομένη παλάμη, μὴ παρθένον ὕπνῳ ἰάσση.

HENLEY.

19. *No sweet aspersion—*] *Aspersion* is here used
in its primitive sense of *sprinkling*. At present it is
expressive only of calumny and detraction.

STEEVENS.

40. —*the rabble,*] The crew of meaner sprits.

JOHNSON.

48. —————*Come, and go—*

Each one, tripping on his toe,] So Milton,

“Come,

“Come, and trip it as you go

“On the light fantastick toe.” STEEVENS.

64. —bring a corollary,] That is, bring more than are sufficient, rather than fail for want of numbers. *Corollary* means *surplus*. *Corolaire*, Fr. See Cotgrave's Dictionary. STEEVENS.

66. *No tongue*;—] Those who are present at incantations are obliged to be strictly silent, “else,” as we are afterwards told, “the spell is marred.”

JOHNSON.

70. —thatch'd with stover,——] *Stover*, from *Estovers*, a law word, signifies an allowance in food or other necessaries of life. It is here used for provision in general for animals.

From the following instance, *stover* should mean the pointed blades of grass or corn:

“Beard, be confin'd to neatness, that no hair

“May *stover* up to prick my mistress' lip

“More rude than bristles of a porcupine.”

Love's Sacrifice, 1633.

The word occurs again in the 25th Song of Drayton's *Polyolbion*:

“To draw out sedge and reed, for thatch and
stover fit.”

Again, in his *Muse's Elysium*:

“Their brows and *stover* waxing thin and scant.”

STEEVENS.

71. *Thy banks with pionied and twilled brims*,] The old edition reads *pioned* and *twilled* brims, which gave
rise

rise to Mr. Holt's conjecture, that the poet originally wrote,

———*with pioned and tilled brims.*

Spenser and the author of *Muleasses the Turk*, a tragedy, 1610, use *pioning* for digging. It is not therefore difficult to find a meaning for the word as it stands in the old copy; and remove a letter from *twilled*, and it leaves us *tilled*. I am yet, however, in doubt whether we ought not to read *lillied* brims, for Pliny, B. XXVII. ch. x. mentions the *water-lily* as a preserver of chastity; and says, elsewhere, that the *Pæony medetur Faunorum in Quiete Ludibriis*, &c. In a poem entitled *The Herrings Tayle*, 4to. 1598, "the maiden *piony*" is introduced. In the *Arraignement of Paris*, 1584, are mentioned,

"The watry flow'rs, and *lilies of the banks*."

And Edward Fenton in his *Secrete Wonders of Nature*, 4to. B. VI. 1569, asserts, that "the *water-lily* mortifieth altogether the appetite of sensualitie, and defends from unchaste thoughts and dreames of venery."

In the 20th song of Drayton's *Polyolbion*, the Naiades are represented as making chaplets with all the tribe of aquatick flowers; and Mr. Tollet informs me, that Lyte's *Herbal* says, "one kind of peonie is called by some, *maiden* or *virgin* peonie."

In Ovid's *Banquet of Sense*, by Chapman, 1595, I met with the following stanza, in which *twill-pants* are enumerated among flowers;

G

"White

“ White and red jasmines, merry, Melliphill,
 “ Fair crown imperial, emperor of flowers,
 “ Immortal amaranth, white aphrodill,
 “ And cup-like *twill-pants* strew’d in Bacchus
 bowers.”

If *twill* be the ancient name of any flower, the present reading, *pioned* and *twilled*, may uncontrovertibly stand. STEEVENS.

Thy bank with pioned and twilled brims] Mr. Warton, in his notes upon Milton, after silently acquiescing in the substitution of *pionied* for *pioned*, produces from the ARCADES “Ladon’s lillied banks,” as an example to countenance a further change of *twilled* to *lillied*, which, accordingly, Mr. Rann hath foisted into the text. But before such a licence is allowed, may it not be asked—If the word *pionied* can be any where found?—or (admitting such a verbal from peony, like Milton’s *lillied* from *lily*, to exist)—On the banks of what river do peonies grow?—Or (if the banks of any river should be discovered to yield them) whether *they* and the *lilies* that, in common with them, betrim those banks, be the produce of *spungy* APRIL?—Or, whence it can be gathered that Iris here is at all speaking of the banks of *a* river?—and, whether, as the bank in question is the property, not of a water-nymph, but of Ceres, it is not to be considered as an object of *her* care?—*Hither*, the goddess of husbandry is represented as resorting, because at the approach of spring, it becomes needful
 to

to repair the banks (or mounds) of the *flat meads*, whose grass not only shooting sooner, but being more succulent than that of the *turfy mountains*, would, for want of this precaution, be devoured, and so the intended *stover* [hay, or *winter keep*] with which these *meads* are proleptically described as THATCHED*, be lost.

The giving way and caving in of the *brims* of those banks, occasioned by the heat, rains, and frosts of the preceding year, are made good, by opening the trenches from whence the banks themselves were at first raised, and facing them up afresh with the mire which those trenches contain. This being done, the *brims of the banks* are, in the poet's language, *pioned* and *twilled*.—Mr. Warton himself, in a note upon *Comus*, hath cited a passage in which *pioners* are explained to be *diggers* [rather *trenchers*], and Mr. Steevens mentions Spenser and the author of *Muleasses*, as both using *pioning* for *digging*. TWILLED is obviously formed from the participle of the French verb *touiller*, which Cotgrave interprets *filthily to mix or mingle; confound or shuffle together;*

* Virgil hath used a similar anticipation, by which he beautifully intimates that his precept is founded on experience:

“ *Illa seges demum votis respondet avari*

“ *Agricolæ, bis quæ solem, bis frigora sensit;*

“ *Illius immensæ RUPERUNT horrea messes.*”

Georg. I. 47.

bedirt ; *begrime* ; *besmear* :—significations that join to confirm the explanation here given.

This *bank with pionied and twilled brims* is described, as trimmed, at the behest of Ceres, by spungy April, with flowers ; to make cold nymphs chaste crowns. These flowers were neither *peonies* nor *lilies*, for they never blow at this season, but “lady-smocks all silver-white,” which, during this humid month, start up in abundance on such banks, and thrive like oats on the same kind of soil :—“*Avoine touillée croist comme enragée.*”——That *ou* changes into *w*, in words derived from the French, is apparent in *cordwainer*, from *cordouannier*, and many others. HENLEY.

73. —and thy broom groves,] A grove of broom, I believe, was never heard of, as it is a low shrub and not a tree. Hanmer reads *brown* groves.

STEEVENS.

Disappointed lovers are still said to wear the *willow*, and in these lines *broom groves* are assigned to that unfortunate tribe for a retreat. This may allude to some old custom. We still say that a husband *hangs out the broom* when his wife goes from home for a short time ; and on such occasions a *broom* besom has been exhibited as a signal that the house was freed from uxorial restraint, and where the master might be considered as a temporary bachelor. *Broom grove* may signify *broom bushes*. See *Grava* in Cowel’s Law Dict. TOLLET.

75. Being lass-lorn ;——] *Lass-lorn* is forsaken of his mistress. So, Spenser :

“ Who

“ Who after that he had fair *Una-lorn*.”

STEEVENS.

75. —thy *pole-clipt vineyard* ;] To *clip* is to *twine round* or *embrace*. Thy poles are *clipt* or *embraced* by the vines.

STEEVENS.

88. *My bosky acres, &c.*] *Bosky* is *woody*. *Bosquet*, Fr. So, Milton :

“ And every *bosky* bourn from side to side.”

Again, in *King Edward I.* 1599 :

“ Hale him from hence, and in this *bosky* wood

“ Bury his corps.”

STEEVENS.

90. —to this *short grass'd green* ?] The old copy reads *short-graz'd green*. *Short-graz'd green* means *grazed so as to be short*. The correction by Mr. Rowe.

STEEVENS.

115. *And—*] Omitted in the first folio. MALONE.

120. *Earth's increase,—*] All the editions that I have ever seen concur in placing this whole sonnet to Juno ; but very absurdly, in my opinion. I believe every accurate reader, who is acquainted with poetical history, and the distinct offices of these two goddesses, and who then seriously reads over our author's lines, will agree with me, that Ceres' name ought to have been placed where I have now prefixed it.

THEOBALD.

—*foison plenty* ;] *i. e.* plenty to the utmost abundance ; *foison* signifying plenty.

STEEVENS.

Foison, as Ray remarks in his *Collection of East-country words*, is used in Suffolk to signify—the *natural juice or*

moisture of grass or other herbs. It is in this sense that the word is here applied. HENLEY.

129. *Harmonious charmingly:—*] Mr. Edwards would read,

Harmonious charming lay.

For though (says he) the benediction is sung by two goddesses, it is yet but one *lay* or hymn. I believe this passage appears as it was written by the poet, who, for the sake of the verse, made the words change places; and then the meaning is sufficiently obvious. STEEVENS.

A similar inversion occurs in *A Midsummer Night's Dream*:

“ But *miserable most* to live unlov'd.” MALONE.

141. ———*wand'ring brooks,*] The modern editors read *winding brooks*. The old copy—*windring*. I suppose we should read *wand'ring*, as it is here printed.

STEEVENS.

143. *Leave your crisp channels,—*] *Crisp*, i. e. *curling, winding*. Lat. *crispus*. So, *Henry IV.* P. I. act i. sc. iv. Hotspur speaking of the river Severn:

“ And hid his *crisped* head in the hollow bank.”

Crisp, however, may allude to the little wave or curl (as it is commonly called) that the gentlest wind occasions on the surface of waters. STEEVENS.

165. *And, like the baseless fabrick of this vision, &c.*] The exact period at which this play was produced is unknown: it was not, however, published before 1623. In the year 1603, the *Tragedy of Darius*, by Lord

Lord Sterline, made its appearance, and there I find the following passage :

“ Let greatness of her glassy sceptres vaunt,

“ Not sceptres, no, but reeds, soon bruis’d,
soon broken ;

“ And let this worldly pomp our wits enchant,

“ All fades, and scarcely leaves behind a token.

“ Those golden palaces, those gorgeous halls,

“ With furniture superfluously fair,

“ Those stately courts, those sky-encount’ring
walls,

“ Evanish all like vapours in the air.”

Lord Sterline’s play must have been written before the death of queen *Elizabeth* (which happened on the 24th of March 1603), as it is dedicated to *James VI. King of Scots*.

Whoever should seek for this passage (as here quoted from the quarto, 1603) in the folio edition, 1637, will be disappointed, as Lord Sterline made considerable changes in all his plays, after their first publication.

STEEVENS.

169. *And, like this unsubstantial pageant faded,*] *Faded* means here — “ having *vanished* ;” from the Latin *vado*. So, in *Hamlet* :

“ It *faded* on the crowing of the cock.”

To feel the justice of this comparison, and the propriety of the epithet, the nature of these exhibitions should be remembered. The ancient English *pageants* were shows exhibited on the reception of a prince, or any other solemnity of a similar kind. They were
presented

presented on occasional stages erected in the streets. Originally they appear to have been nothing more than dumb shows ; but before the time of our author, they had been enlivened by the introduction of speaking personages, who were characteristically habited. The speeches were in verse ; and as the procession moved forward, the speakers, who constantly bore some allusion to the ceremony, either conversed together in the form of a dialogue, or addressed the noble person whose presence occasioned the celebrity. On these allegorical spectacles, very costly ornaments were bestowed. So early as in the reign of King Henry VI. in a pageant presented on that monarch's triumphal entry into London, after his coronation at Paris, the Seven Liberal Sciences, personified, were introduced in *a tabernacle of curious worke*, from whence their queen, *Dame Sapience*, spoke verses. At entering the city, he was met and saluted in metre by three ladies (the dames *Nature*, *Grace*, and *Fortune*) richly *cladde* in golde *and* silkes, with coronets, who suddenly issued from a stately tower, hung with the most splendid arras. See *Fabian Chron.* Tom. II. fol. 382. Warton's *Hist. of Eng. Poet.* Vol. II. p. 190. 202.

MALONE.

170. *Leave not a rack behind:—*] “The winds” (says lord Bacon) “which move the clouds above, which we call the *rack*, and are not perceived below, pass without noise.”

The word is common to many authors contemporary with

with Shakspeare. So, in the *Faithful Shepherdess*, by Beaumont and Fletcher :

“ ——shall I stray

“ In the middle air, and stay

“ The sailing *rack*.”——

Again, in *David and Bethsabe*, 1599 :

“ Beating the clouds into their swiftest *rack*.”

Again, in the prologue to the *Three Ladies of London*, 1584 :

“ We list not to ride the rolling *rack* that dims
the chrystal skies.”

Again, in Shakspeare's 33d Sonnet :

“ Anon permits the basest clouds to ride

“ With ugly *rack* on his celestial face.”

Mr. Pennant in his *Tour in Scotland* observes, there is a fish called a *rack-rider*, because it appears in winter or bad weather. *Rack*, in the English of our author's days, signifying *the driving of the clouds by tempests*.

Sir T. H. instead of *rack* reads *track*, which may be supported by the following passage in the first scene of *Timon of Athens* :

“ But flies an eagle flight, bold, and forth on,

“ Leaving no tract behind.” STEEVENS.

Track, I am persuaded, was the author's word,

Rack is generally used for *a body of clouds*, or rather for *the course of clouds in motion* ; so, in *Antony and Cleopatra* :

“ That which is now a horse, even with a thought,

“ The *rack* dislimns.”

But

But no instance has yet been produced, where it is used to signify *a single small fleeting cloud*, in which sense only it is at all applicable here.

The stanza which immediately precedes the lines quoted by Mr. Steevens from Lord Sterline's *Darius*, may serve still further to confirm the conjecture, that one of these poets imitated the other.—Our author was, I believe, the imitator.

“ And when the eclipse comes of our glory's light,

“ Then what avails the adoring of our name ;

“ A mere *illusion made to mock the sight*,

“ Whose best was but the shadow of *a dream*.”

MALONE.

Wreck, in former editions, and on Shakspeare's monument in Westminster-Abbey, could never have been the original reading ; for objects that have only a visionary and insubstantial existence, can, when the vision is faded, leave nothing *real*, and, consequently, no *wreck* behind them. The same observation is equally conclusive against *tract* : for what is the vestige of a phantom ? The RACK, Shakspeare's expression, is in the seaman's phrase, *the loftiest drift of clouds, resembling the milky way, and though perceptible, yet in a progressive state of evanescence*. HENLEY.

172. ———Sir, *I am vexed ;*

Bear with my weakness ; my old brain is troubled :]

Prospero here discovers a great emotion of anger on his sudden recollection of Caliban's plot. This appears from the admirable reflection he makes on the insignificancy of human things. For thinking men
are

are never under greater depression of mind than when they moralize in this manner; and yet, if we turn to the occasion of his disorder, it does not appear, at first view, to be a thing capable of moving one in Prospero's circumstances; the plot of a contemptible *savage* and two drunken sailors, all of whom he had absolutely in his power. There was then no apprehension of danger. But if we look more nearly into the case, we shall have reason to admire our author's wonderful knowledge of nature. There was something in it with which great minds are most deeply affected, and that is, *the sense of ingratitude*. He recalled to mind the obligations this Caliban lay under for the instructions he had given him, and the conveniences of life he had taught him to use. But these reflexions on Caliban's ingratitude would naturally recall to mind his brother's; and then these two working together, were very capable of producing all the disorder of passion here represented.—That these two, who had received at his hands the two best gifts mortals are capable of, when rightly employed, *regal power*, and the *use of reason*; that these, in return, should conspire against the life of the donor, would surely afflict a generous mind to its utmost bearing.

WARBURTON.

181. *Thy thoughts I cleave to:]* To *cleave to*, is to unite with closely. So, in *Macbeth*:

“Like our strange garments *cleave* not to their mold.”

Again

Again—"If you shall *cleave* to my consent."

STEEVENS.

183. ———to meet with Caliban.] *To meet with* is to counteract; to play stratagem against stratagem.—
The parson knows the temper of every one in his house, and accordingly either meets with their vices, or advances their virtues. HERBERT's Country Parson.

JOHNSON.

194. *Advanc'd their eye-lids, &c.*] Thus Drayton, in his *Court of Fairie of Hobgoblin caught in a Spell*:

"But once the circle got within,

"The charms to work do straight begin,

"And he was caught as in a gin:

"For as he thus was busy,

"A pain he in his head-piece feels,

"Against a stubbed tree he reels,

"And up went poor Hobgoblin's heels:

"Alas, his brain was dizzy.

"At length upon his feet he gets,

"Hobgoblin fumes, Hobgoblin frets;

"And as again he forward sets,

"And through the bushes scrambles,

"A stump doth hit him in his pace,

"Down comes poor Hob upon his face,

"And lamentably tore his case

"Among the briars and brambles."

JOHNSON.

197. ———pricking goss,—] I know not how Shakspeare distinguished *goss* from *furze*; for what he calls *furze* is called *goss* or *gorse* in the midland counties.

This

This word is used in the first chorus to Kyd's *Cornelia*, 1595:

“With worthless *gorse* that yearly, fruitless dies.”

STEEVENS.

By the latter, Shakspeare means the low sort of *gorse* that only grows upon wet ground, and which is well described by the name of *whins* in Markham's *Farewell to Husbandry*. It has prickles like those on a rose-tree or a gooseberry. *Furze* and *whins* occur together in Dr. Farmer's quotation from Holinshed.

TOLLET.

205. *For stale to catch these thieves.*] *Stale* is a word in *fowling*, and is used to mean a *bait* or *decoy* to catch birds.

So in *A Looking Glass for London and England*, 1617:

“Hence tools of wrath, *stales* of temptation!”

So in Green's *Mamillia*, 1595: “——that she might not strike at the *stale*, lest she were canvassed in the nets.”

STEEVENS.

208. *Nurture can never stick;——*] *Nurture* is education.

STEEVENS.

210. *And as, with age, his body uglier grows,*

So his mind cankers:——] Shakspeare, when he wrote this description, perhaps recollected what his patron's most intimate friend, the great lord Essex, in an hour of discontent, said of queen Elizabeth;—“*that she grew old and canker'd, and that her mind was become as crooked as her carcase:*”——a speech, which, according to Sir Walter Raleigh, cost him his head; and which, we may therefore suppose, was at that time much talked of. This play being manifestly

H

written

written in the time of king James, these obnoxious words might be safely repeated. MALONE.

213. ———the blind mole may not
Hear a foot fall:—] Thus, in Euphues,
p. 64. “Doth not the eagle see clearer, the vulture
smell better, *the mole beare lightlyer?*” REED.

240. Trin. *O king Stephano! O peer! O worthy Ste-
phano!*

Look, what a wardrobe here is for thee!] The
humour of these lines consists in their being an allu-
sion to an old celebrated ballad, which begins thus:
King Stephen was a worthy peer—and celebrates that
king’s parsimony with regard to his *wardrobe*.—
There are two stanzas of this ballad in *Othello*.

WARBURTON.
The old ballad is printed at large in *The Reliques of
Ancient Poetry*, Vol. I. PERCY.

243. ———we know what belongs to a frippery:—] A
frippery was a shop where old clothes were sold.
Fripperie, Fr.

Beaumont and Fletcher use it in this sense, in *Wit
without Money*, act ii.

“As if I were a running *frippery*.”
So, in *Monsieur de Olive*, a comedy, by Chapman,
1606: “Passing yesterday by the *frippery*, I spied
two of them hanging out at a stall, with a gambrell
thrust from shoulder to shoulder.”

The person who kept one of these shops, was call-
ed a *fripper*.

Strype,

Strype, in the life of Stowe, says, that these *frippers* lived in Birchin-Lane and Cornhill. STEEVENS.

249. First edit. *Let's alone.* JOHNSON.

I believe the poet wrote,

———Let *it* alone,

And do the murder first.

The same expression had been just before used by Caliban. MALONE.

Let's alone may mean—Let you and I only go to commit the murder, leaving Trinculo, who is so solicitous about the *trash* of dress, behind us.

STEEVENS.

254. ———*under the line:*] An allusion to what often happens to people who pass the line. The violent fevers, which they contract in that hot climate, make them lose their hair. EDWARDS'S MSS.

Perhaps the allusion is to a more indelicate disease than any peculiar to the equinoxial.

So in *The Noble Soldier*, 1632 :

“Tis hot going under the *line* there.”

Again, in *Lady Alimony*, 1659 :

“———Look to the clime

“Where you inhabit ; that's the torrid zone.

“Yea, there goes *the hair* away.”

Shakspeare seems to design an equivoque between the equinoxial and the girdle of a woman.

STEEVENS.

263. ———*put some lime, &c.*] That is, *birdlime*.

JOHNSON.

266. ———to *barnacles*, or to *apes*] Skinner says *barnacle* is *Anser Scoticus*. The *barnacle* is a kind of shell-fish growing on the bottoms of ships, and which was anciently supposed, when broken off, to become one of these geese. Hall, in his *Virgodemiarum*, Lib. IV. sat. 2. seems to favour this supposition:

“The Scottish *barnacle*, if I might choose,

“That of a worme doth waxe a winged goose,”

&c.

So likewise Marston, in his *Malecontent*, 1604:

“———like your Scotch *barnacle*, now a block,

“Instantly a worm, and presently a great goose.”

“There are (says Gerard, in his *Herbal*, edit. 1597, page 1391) in the north parts of Scotland, certaine trees, whereon do grow shell-fishes, &c. &c. which, falling into the water, do become fowls, whom we call *barnakles*; in the north of England *brant geese*; and in Lancashire *tree geese*,” &c.

This vulgar error deserves no serious confutation. Commend me, however, to Holinshed (Vol. I. p. 38.) who declares himself to have seen the feathers of these *barnacles* “hang out of the shell at least two inches.” And in the 27th song of Drayton’s *Polyolbion*, the same account of their generation is given.

COLLINS.

267. *With foreheads villanous low.*] *Low foreheads* were anciently reckoned among deformities. So in the old bl. let. ballad, entitled, *A Peerlesse Paragon*:

“Her beetle brows all men admire,

“Her *forehead wondrous low.*”

STEEVENS.

273. *A noise of hunters heard.*—] Shakspeare might have had in view “*Arthur’s chace*, which many believe to be in France, and think that it is a kennel of black dogs followed by unknown huntsmen with an exceeding great sound of horns, as if it was a very hunting of some wild beast.” See a *Treatise of Spectres* translated from the French of Peter de Loier, and published in quarto, 1605. GREY.

ACT V.

Line 2. ——— *AND time*

Goes upright with his carriage.—] Alluding to one carrying a burthen. This critical period of my life proceeds as I could wish. Time brings forward all the expected events, without faltering under his burthen. STEEVENS.

25. ——— *a touch, a feeling*] *A touch is a sensation*, So in *Cymbeline*:

“—— *a touch* more rare

“Subdues all pangs, all fears.”

So in the 141st sonnet of Shakspeare:

“Nor tender feeling to base *touches* prone.”

Again, in the *Civil Wars* of Daniel, B. I.

“I know not how their death gives such a *touch*.”

STEEVENS.

27. ———that relish all as sharply,

Passion as they,———] *Passion* is a verb in Shakspeare. I feel every thing with the same quick sensibility, and am moved by the same passions as they are. So in his *Venus and Adonis*:

“Dumbly she *passions*, frantickly she doateth.”

Again, in *Love's Labour's Lost*, act i. sc. 1.

“——I *passion* to say wherewith.”

A similar thought occurs in *K. Richard II.*

“*Taste grief*, need friends, like you,” &c.

STEEVENS.

38. *Ye elves of hills, of standing lakes, and groves;*] This speech Dr. Warburton rightly observes to be borrowed from Medea's in *Ovid*: and, “it proves, says Mr. Holt, beyond contradiction, that Shakspeare was perfectly acquainted with the sentiments of the ancients on the subject of enchantments.” The original lines are these:

“Auræque, et venti, montesque, amnesque,
lacusque,

“Diique omnes nemorum, diique omnes noctis,
adeste.”

The translation of which, by Golding, is by no means literal, and Shakspeare hath closely followed it.

FARMER.

Whoever will take the trouble of comparing this whole passage with Medea's speech as translated by Golding, will see evidently that Shakspeare copied the translation, and not the original. The particular expressions

expressions that seem to have made an impression on his mind are printed in Italicks :

“ Ye ayres and windes, ye *elves of hills, of brooks,*
of woodes alone,

“ Of *standing lakes* and of the night, approche ye
everych one.

“ *Through help of whom* (the crooked bankes much
wondering at the thing)

“ I have compelled streames to run clean back-
ward to their spring.

“ By charms I make the calm sea rough, and
make the rough seas playne,

“ And cover all the skie with clouds, and chase
them thence again.

“ *By charmes I raise and lay the windes,* and burst
the viper's jaw,

“ And from the bowels of the earth both stones
and trees do draw.

“ Whole woods and forrests I remove, *I make the*
mountains shake,

“ And even the earth itself to groan and fearfully
to quake.

“ *I call up dead men from their graves,* and thee,
O lightsome moone,

“ I darken oft, though beaten brass abate thy
peril soone.

“ Our sorcerie *dimmes,* the morning faire, and
darks the sun at noone.

“ The

“ The flaming breath of fierie bulles ye quenched
for my sake,

“ And caused their unwieldy neckes the bended
yoke to take.

“ Among the earth-bred brothers you a *mortal*
warre did set,

“ And brought asleep the dragon fell, whose eyes
were never shet.” MALONE.

38. *Ye elves of hills, &c.]* Fairies and *elves* are frequently in the poets mentioned together, without any distinction of character that I can recollect. Keysler says, that *alp* and *alf*, which is *elf* with the *Suedes* and *English*, equally signified a mountain, or a dæmon of the mountains. This seems to have been its original meaning; but Somner's Dict. mentions *elves* or *fairies* of the mountains of the woods, of the sea and fountains, without any distinction between *elves* and *fairies*. TOLLET.

39. ———with printless foot

Do chase the ebbing Neptune,—] So Milton in his *Masque* :

“ Whilst from off the waters fleet,

“ Thus I set my *printless* feet.” STEEVENS.

46. *(Weak masters though ye be)—]* The meaning of this passage may be, *Though you are but inferior masters of these supernatural powers—though you possess them but in a low degree.* Spenser uses the same kind of expression, B. III. cant. 8. st. 4.

“ Where she (the witch) was wont her sprights
to entertain,

“ The

“ *The masters of her art: there was she fain*

“ *To call them all in order to her aid.*”

STEEVENS.

—————by whose aid,

(*Weak masters though ye be*) That is; ye are powerful auxiliaries, but weak if left to yourselves;—your employment is then to make green ringlets, and midnight mushrooms, and to play the idle pranks mentioned by Ariel in his next song;—yet by your aid I have been enabled to invert the course of nature. We say proverbially, “Fire is a good servant, but a bad master.”

BLACKSTONE.

63. *A solemn air, and the best comforter*

To an unsettled fancy, cure thy brains,

Now useless, boil'd within thy skull! there stand,

For you are spell-stopp'd.] What can Prospero

mean by desiring them to cure their brains, which he had himself disturbed, and which he knew it was not in their power to compose?—He indeed could settle them, and for that purpose ordered the musick to be played. It may, however, be said, that these words are to be understood as optative;—“*May a solemn air, &c. cure thy brains!*”—and so the passage has been printed in the late editions. But (not to insist on the awkwardness of the expression, and that Prospero, if that had been his meaning, speaking of musick that had been already played, would have said *This* solemn air—) is not such an interpretation totally inconsistent with the words immediately subjoined?

————there

—————there stand,

For you are spell-stopp'd.

The only ancient copy reads *boil*, which the modern editors, understanding *cure* to be a verb, were forced to change to *boil'd*. But the old reading is, I think, right; and the whole passage, if regulated thus, with the addition of a single letter, perfectly clear:

A solemn air, and the best comforter

To an unsettled fancy's cure!—Thy brains,

Now useless, boil within thy skull; there stand,

For you are spell-stopp'd.

So, in *King John*:

My widow's comfort, and my sorrow's cure.

Again, in *Romeo and Juliet*:

—————*confusion's cure*

Lives not in these confusions.

Prospero begins by observing that the air which had been played was admirably adapted for his purpose. He then addresses Gonzalo and the rest, who had only just before gone into the circle. “Thy brains, now useless, *boil* within thy skull,” &c. [the soothing strain not having yet begun to operate.] Afterwards, perceiving that the musick begins to have the effect intended, he adds—“The charm dissolves apace.”

In *The Winter's Tale* we again meet with the singular expression contained in the latter lines of this passage: “Would any but these *boil'd brains* of nineteen and two and twenty hunt, this weather?”

Again,

Again, in Lord Burleigh's *Precepts to his Son*:—"and if perchance their *boiling brains* yield a quaint scoffe, they will travel to be delivered of it, as a woman with child." MALONE.

65. —boil'd *within thy skull!*—] So, in the *Midsummer Night's Dream*:

"Lovers and madmen have such *seething* brains,"

&c.

STEEVENS.

79. *Thou'rt pinch'd for't now, Sebastian.—Flesh and blood,*] Thus the old copy: Theobald points the passage in a different manner, and perhaps rightly:

Thou'rt pinch'd for't now, Sebastian, flesh and blood.

STEEVENS.

97. *After summer, merrily:*] This is the reading of all the editions. Yet Mr. Theobald has substituted *sun-set*, because Ariel talks of riding on the bat in this expedition. An idle fancy. That circumstance is given only to design the *time of night* in which fairies travel. One would think the consideration of the circumstances should have set him right. Ariel was a spirit of great delicacy, bound by the charms of Prospero to a constant attendance on his occasions. So that he was confined to the island winter and summer. But the roughness of winter is represented by Shakspeare as disagreeable to fairies, and such like delicate spirits, who, on this account, constantly follow *summer*. Was not this then the most agreeable circumstance of Ariel's new-recovered liberty, that he could now avoid *winter*, and follow *summer* quite round

round the globe? But to put the matter quite out of question, let us consider the meaning of this line:

There I couch when owls do cry.

Where? in the cowslip's bell, and *where the bee sucks*, he tells us: this must needs be in *summer*. When? *when owls cry*; and this is in *winter*:

“When blood is nipp'd, and ways be foul,

“Then nightly sings the staring owl.”

The Song of *Winter* in *Love's Labour's Lost*.

The consequence is, that Ariel *flies after summer*. Yet the Oxford editor has adopted this judicious emendation of Mr. Theobald. WARBURTON.

Ariel does not appear to have been confined to the island summer and winter, as he was sometimes sent on so long an errand as to the Bermoothes. When he says, *On the bat's back I do fly*, &c. he speaks of his present situation only, nor triumphs in the idea of his future liberty, till the last couplet:

Merrily, merrily, &c.

The bat is no bird of passage, and the expression is therefore probably used to signify, *not that he pursues summer*, but that *after summer is past*, he rides upon the soft down of a bat's back, which suits not improperly with the delicacy of his airy being.

Shakspeare, who, in his *Midsummer Night's Dream*, has placed the light of a glow-worm in its eyes, might, through the same ignorance of natural history, have supposed the bat to be a bird of passage. Owls cry not in winter. It is well known that they are to the full

full as clamorous in summer ; and as a proof of it, Titania, in the *Midsummer Night's Dream*, the time of which is supposed to be May, commands her fairies to—*keep back*

The clamorous owl, that nightly hoots.—

STEEVENS.

107. *I drink the air—*] Is an expression of swiftness of the same kind, as to *devour the way* in *Henry IV.*

JOHNSON.

125. *Thy dukedom I resign ;—*] The dutchy of Milan being through the treachery of Anthonio made feudatory to the crown of Naples, Alonso promises to resign his claim of sovereignty for the future.

STEEVENS.

149. *—who three hours since*] The unity of time is most rigidly observed in this piece. The fable scarcely takes up a greater number of hours than are employed in the representation, and from the very particular care which our author takes to point out this circumstance in so many other passages, as well as here, it should seem as if it were not accidental, but purposely designed to shew the admirers of Ben Jonson's art, and the cavillers of the time, that he too could write a play within all the strictest laws of regularity, when he chose to load himself with the critick's fetters.

The *boatswain* marks the progress of the day again—*which but three glasses since, &c.* and at the beginning of this act the duration of the time employed on the stage is particularly ascertained ; and it refers to a

passage in the first act, of the same tendency. The storm was raised *at least* two glasses after mid-day, and Ariel was promised that *the work should cease at the sixth hour.* STEEVENS.

153. *I am woe for't, sir.] i. e. I am sorry for it.* *To be woe* is often used by old writers to signify, *to be sorry.* So Chaucer. See *The Court of Love*, p. 36.

“ ——— I wolde be wo,

“ That I presume to her to writin so.”

So, in the play of *The Four P's*, 1569 :

“ But be ye sure I *would be woe*,

“ That you should chance to begyle me so.”

STEEVENS.

161. *As great to me, as late ;—]* My loss is as great as yours, and has as lately happened to me.

JOHNSON.

192. *Yes, for a score of kingdoms,—]* I take the sense to be only this: Ferdinand would not, he says, play her false for the *world*; yes, answers she, I would allow you to do it for something less than the world, for *twenty kingdoms*, and I wish you well enough to allow you after a little *wrangle*, that your play was fair. So likewise Dr. Grey. JOHNSON.

I would recommend another punctuation, and then the sense would be as follows :

Yes, for a score of kingdoms you should wrangle,

And I would call it fair play ;

because such a contest would be worthy of you.

STEEVENS.

225. *Let us not burden our remembrance,—]*

The

The old copy has—*remembrances*. The emendation was Mr. Pope's. MALONE.

241. When *no man was his own*.] For *when* perhaps should be read *where*. JOHNSON.

When is certainly right; *i. e.* at a time when no one was in his senses. Shakspeare could not have written *where* [*i. e.* in the island], because the mind of Prospero, who lived in it, had not been disordered. It is still said, in colloquial language, that a madman is *not his own man*, *i. e.* is not master of himself.

STEEVENS.

258. *My tricky spirit!*] Is, I believe, my clever, adroit spirit. Shakspeare uses the same word elsewhere:

“——that for a *tricky* word

“Defy the matter.”

So in the interlude of the *Disobedient Child*, bl. let. no date:

“——invent and seek out

“To make them go *tricksie*, gallaunt, and cleane.”

STEEVENS.

262. ——*dead* asleep,] The old copy reads—*of* sleep. The emendation by Mr. Pope. STEEVENS.

277. —*Conduet*—] For conductor. So, in Ben Jonson's *Every Man out of his Humour*:

“Come, gentlemen, I will be your *conduet*.”

STEEVENS.

Conduet is yet used in the same sense: the person at Cambridge who reads prayers in King's and in Trinity College Chapels, is still so styled. HENLEY.

280. ————*with beating on*

The strangeness, &c.] A similar expression occurs in one of the parts of *Henry IV.*

“ ————your thoughts

“ *Beat on a crown.*”

Beating may mean *hammering*, working in the mind, dwelling long upon. So in the preface to Stanyhurst's *Translation of Virgil*, 1582: “For my part, I purpose not to *beat* on everye childish tittle that concerneth prosodie.” Again, Miranda, in the second scene of this play, tells her father that the storm is still *beating* in her mind.

STEEVENS.

———*with beating on*

The strangeness———] The same phrase is found in *The Two Noble Kinsmen*, by Beaumont and Fletcher, 1634:

“This her *mind beats on.*”

The jailor's daughter, whose mind was disordered, is the person spoken of.

A kindred expression occurs in *Hamlet*:

“*Cudgel thy brains no more about it.*”

MALONE.

283. (*Which to you shall seem probable*)] These words seem, at the first view, to have no use; some lines are perhaps lost with which they were connected. Or we may explain them thus: I will resolve you, by yourself, which method, when you hear the story [of Anthonio's and Sebastian's plot], *shall seem probable*; that is, *shall deserve your approbation.*

JOHNSON.

Surely

Surely Prospero's meaning is : " I will relate to you the means by which I have been enabled to accomplish these ends ; which means, though they now appear strange and improbable, will then appear otherwise." ANONYMOUS.

292. ———*Coragio!*] This exclamation of encouragement I find in J. Florio's *Translation of Montaigne*, 1603 :

" ———You often cried *Coragio*, and called ça, ça." Again, in the *Blind Beggar of Alexandria*, 1598.

STEEVENS.

304. ———*true :—*] That is, *honest*. *A true man* is, in the language of that time, opposed to a *thief*. The sense is, *Mark what these men wear, and say if they are honest*. JOHNSON.

305. ———*and one so strong*

That could controul the moon,——] From Medea's speech in Ovid (as translated by Golding) our author might have learned that this was one of the pretended powers of witchcraft :

" ———and thee, O lightsome moon,

" I darken oft, though beaten brass abate thy peril soon." MALONE.

316. *And Trinculo is reeling ripe ; where should they Find this grand LIQUOR that hath gilded them ?]*

Shakspeare, to be sure, wrote—grand 'LIXIR, alluding to the *grand* Elixir of the alchymists, which they pretend would restore youth, and confer immortality. This, as they said, being a preparation of gold, they called *Aurum potabile* ; which Shakspeare alluded to in the

the word *gilded*, as he does again in *Antony and Cleopatra* :

“How much art thou unlike Mark Antony :

“Yet coming from him, that *great medicine* hath

“With his tinct *gilded* thee.”

But the joke here is to insinuate that, notwithstanding all the boasts of the chemists, sack was the only restorer of youth and bestower of immortality. So, Ben Jonson, in his *Every Man out of his Humour* :—
“Canarie the very *Elixar* and spirit of wine.” This seems to have been the cant name for sack, of which the English were, at that time, immoderately fond. Randolph, in his *Jealous Lovers*, speaking of it, says, —“A pottle of *Elixar* at the Pegasus bravely caroused.” So again in Fletcher’s *Monsieur Thomas*, act iii.

“——Old reverend sack, which, for ought that
I can read yet,

“Was that philosopher’s stone the wise king
Ptolemeus

“Did all his wonders by.”——

THE END.



1841
The following is a list of the names of the persons who have been admitted to the office of Justice of the Peace for the year 1841.
The names are as follows:
1. John A. Smith
2. James B. Jones
3. William C. Brown
4. Thomas D. White
5. Charles E. Green
6. Henry F. Black
7. George H. Grey
8. Richard I. Blue
9. Robert J. Red
10. John K. Yellow
11. James L. Purple
12. William M. Brown
13. Thomas N. Black
14. Charles O. Grey
15. Henry P. Blue
16. George Q. Red
17. Richard R. Yellow
18. Robert S. Purple
19. John T. Brown
20. James U. Black
21. William V. Grey
22. Thomas W. Blue
23. Charles X. Red
24. Henry Y. Yellow
25. George Z. Purple
26. Richard AA. Brown
27. Robert BB. Black
28. John CC. Grey
29. James DD. Blue
30. William EE. Red
31. Thomas FF. Yellow
32. Charles GG. Purple
33. Henry HH. Brown
34. George II. Black
35. Richard JJ. Grey
36. Robert KK. Blue
37. John LL. Red
38. James MM. Yellow
39. William NN. Purple
40. Thomas OO. Brown
41. Charles PP. Black
42. Henry QQ. Grey
43. George RR. Blue
44. Richard SS. Red
45. Robert TT. Yellow
46. John UU. Purple
47. James VV. Brown
48. William WW. Black
49. Thomas XX. Grey
50. Charles YY. Blue
51. Henry ZZ. Red
52. George AAA. Yellow
53. Richard BBB. Purple
54. Robert CCC. Brown
55. John DDD. Black
56. James EEE. Grey
57. William FFF. Blue
58. Thomas GGG. Red
59. Charles HHH. Yellow
60. Henry III. Purple
61. George KKK. Brown
62. Richard LLL. Black
63. Robert MMM. Grey
64. John NNN. Blue
65. James OOO. Red
66. William PPP. Yellow
67. Thomas QQQ. Purple
68. Charles RRR. Brown
69. Henry SSS. Black
70. George TTT. Grey
71. Richard UUU. Blue
72. Robert VVV. Red
73. John WWW. Yellow
74. James XXX. Purple
75. William YYY. Brown
76. Thomas ZZZ. Black
77. Charles AAA. Grey
78. Henry BBB. Blue
79. George CCC. Red
80. Richard DDD. Yellow
81. Robert EEE. Purple
82. John FFF. Brown
83. James GGG. Black
84. William HHH. Grey
85. Thomas III. Blue
86. Charles KKK. Red
87. Henry LLL. Yellow
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96. Henry UUU. Brown
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BY

JOHN JONAS, OF THE STATE OF NEW YORK.

NEW YORK

THE NATIONAL COMMENTARIES

1804

ALL WELLS, NEW YORK.

PRINTED BY

WILLIAM SHARPLEY

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AND

THE VARIOUS COMMENTATORS,

UPON

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WRITTEN BY

WILL. SHAKSPERE.

—SIC ITUR AD ASTRA.

VIRG.

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MDCCLXXII.



ANNOTATIONS

U P O N

ALL's WELL THAT ENDS WELL.

ALL's WELL THAT ENDS WELL.] SHAKSPERE is indebted to the novel, only for a few leading circumstances in the graver parts of the piece. The comick business appears to be entirely of his own formation.

STEEVENS.

ACT I.

Line 5. — IN ward, —] Under his particular care, as my guardian, till I come to age. It is now almost forgotten in England, that the heirs of great fortunes were the king's *wards*. Whether the same practice prevailed in France, it is of no great use to inquire, for Shakspeare gives to all nations the manners of England.

JOHNSON.

Howell's

Howell's fifteenth letter acquaints us, that the province of Normandy was subject to wardships, and no other part of France besides; but the supposition of the contrary furnished Shakspeare with a reason why the king compelled Rousillon to marry Helen. TOLLET.

——in ward——] The prerogative of a *wardship* is a branch of the feudal law, and may as well be supposed to be incorporated with the constitution of France, as it was with that of England, till the reign of Charles II. Sir J. HAWKINS.

19. *This young gentlewoman had a father (O, that had! how sad a passage 'tis!)] Passage is any thing that passes, so we now say, a passage of an author, and we said about a century ago, the passages of a reign. When the countess mentions Helena's loss of a father, she recollects her own loss of a husband, and stops to observe how heavily that word had passes through her mind.* JOHNSON.

Thus Shakspeare himself. See *The Comedy of Errors*, act iii. sc. 1.

“Now in the stirring *passage* of the day.”

So, in *The Gamester*, by Shirley, 1637: “I'll not be witness of your *passages* myself,” i. e. of what passes between you. Again, in *A Woman's a Weathercock*, 1612:

“——never lov'd these prying listening men

“That ask of others states and *passages*.”

Again:

“I knew the *passages* 'twixt her and Scudamore.”

Again, in the *Dumb Knight*, 1633:

“——have

“ ————— have beheld

“ Your vile and most lascivious *passages*.”

Again, in the *English Intelligencer*, a tragi-comedy, 1641: “ —two philosophers that jeer and weep at the *passages* of the world.” STEEVENS.

O, that had! how sad a passage 'tis!] Imitated from the *Heautontimorumenos* of Terence (then translated) where Menedemus says:

“ —Filiū unicum adolescentulum

“ *Habeo*. Ah, quid dixi? *habere* me? imo

“ ——— *habui* Chreme:

“ Nunc *habeam*, necne, incertum est.”

BLACKSTONE:

43. —where an unclean mind carries virtuous qualities, there commendations go with pity, they are virtues and traitors too; in her they are the better for their simpleness; she derives her honesty, and achieves her goodness.] By *virtuous qualities* are meant qualities of good breeding and erudition; in the same sense that the Italians say, *qualità virtuosa*; and not moral ones. On this account it is, she says, that, in an ill mind, these *virtuous qualities* are virtues and traitors too: i. e. the advantages of education enable an ill mind to go further in wickedness than it could have done without them. WARBURTON.

Her virtues are the better for their simpleness; that is, her excellencies are the better because they are artless and open, without fraud, without design. The learned commentator has well explained *virtues*, but has not, I think, reached the force of the word *traitors*, and

B

therefore

therefore has not shewn the full extent of Shakspeare's masterly observation. *Virtues in an unclean mind are virtues and traitors too.* Estimable and useful qualities joined with evil disposition, give that evil disposition power over others, who, by admiring the virtue, are betrayed to the malevolence. The *Tatler*, mentioning the sharpers of his time, observes, that some of them are men of such elegance and knowledge, that *a young man who falls into their way, is betrayed as much by his judgment as his passions.* JOHNSON.

Virtue, and *virtuous*, as I am told, still keep this signification in the north, and mean *ingenuity* and *ingenious*. Of this sense perhaps an instance occurs in the eighth book of Chapman's *Version of the Iliad*:

"Then will I to Olympus' top our *virtuous* engine bind,

"And by it every thing shall hang," &c.

Again, in Marlowe's *Tamburlaine*, p. 1. 1590:

"If these had made one poem's period,

"And all combin'd in beauties worthynesse,

"Yet should there hover in their restlesse heads

"One thought, one grace, one wonder at the

least,

"Which into words no *vertue* can digest."

STEEVENS.

53. —all livelihood—] *i. e.* all appearance of life.

STEEVENS.

56. *I do affect a sorrow, indeed, but I have it too.*]

Helena has, I believe, a meaning here that she does not wish should be understood by the countess. Her

affected

affected sorrow was for the death of her father; her real grief for the lowness of her situation, which she feared would for ever be a bar to her union with her beloved Bertram. MALONE.

59. *If the living be enemy to the grief, the excess makes it soon mortal.*] Laseu says, excessive grief is the enemy of the living: the countess replies, *If the living be an enemy to grief, the excess soon makes it mortal*: that is, *if the living do not indulge grief, grief destroys itself by its own excess*. By the word mortal I understand *that which dies*. JOHNSON.

A passage in *The Winter's Tale*, in which our author again speaks of grief destroying itself by its own excess, adds some support to Dr. Johnson's interpretation:

“——scarce any joy

“Did ever live so long; no sorrow,

“But kill'd itself much sooner.”

In *Romeo and Juliet*, act i. we meet with a kindred thought:

“These violent delights have violent ends,

“And in their triumph die.”

MALONE.

71. *That thee may furnish,——*] That may help thee with more and better qualifications. JOHNSON.

78. *The best wishes, &c.*] That is, may you be mistress of your wishes, and have power to bring them to effect. JOHNSON.

85. *——these great tears——*] The tears which the king and countess shed for him. JOHNSON.

93. *In his bright radiance, &c.*] I cannot be united with him and move in the same sphere, but

must be comforted at a distance by the radiance that shoots on all sides from him. JOHNSON.

Milton, B. X. line 85:

“——from his radiant seat he rose

“Of high collateral glory.” STEEVENS.

97. ——’*Twas pretty, though a plague*

To see him every hour; to sit and draw

His arched brows, his hawking eye, his curls,

In our heart’s table:—] So in our author’s

24th Sonnet:

“Mine eye hath play’d the painter, and hath steel’d

“Thy beauty’s form in *table of my heart*.”

A table was in our author’s time a term for a *picture*, in which sense it is used here. *Tableau*, Fr. MALONE.

101. ——*trick of his sweet favour!*] So, in *King John*: “he hath a *trick* of Cœur de Lion’s face.”

Trick seems to be some peculiarity or feature.

JOHNSON.

Trick is an expression taken from *drawing*, and is so explained in another place. The present instance explains itself:

——*to sit and draw*

His arched brows, &c.

——*and trick of his sweet favour.* STEEVENS.

Mr. Steevens’s explanation of this word is supported by a passage in Ben Jonson’s *Every Man out of his Humour*, 1600: “O I have it in writing here of purpose; it cost me two shillings the *tricking*.”

MALONE.

104. PAROLLES.] I suppose we should write his name *Paroles*, *i. e.* a creature made up of empty words. STEEVENS.

110. Cold wisdom waiting on superfluous folly.] Cold for naked; as *superfluous* for over-clothed. This makes the propriety of the antithesis. WARBURTON.

112. And you, monarch.] Perhaps here is some allusion designed to *Monarcho*, a ridiculous fantastical character of the age of Shakspeare. Concerning this person, see the Notes on *Love's Labour's Lost*, act iv. sc. 1. STEEVENS.

116. —stain of soldier—] Shakspeare writes *some stain of soldier*, meaning in one sense, that he had *red breeches on* (which is sufficiently evident from calling him afterwards *red-tail'd humble-bee*), and in another, that he was *a disgrace to soldiery*. *Stain* is used in an adverse sense by Shakspeare, in *Troilus and Cressida*: “ —nor any man an attaint, but he carries *some stain* of it.” STEEVENS.

Stain rather for what we now say *tincture*, some qualities, at least superficial, of a soldier. JOHNSON.

132. —Loss of virginity is rational increase;—] *Rational increase* may mean the regular increase by which rational beings are propagated. STEEVENS.

150. —inhibited sin—] *i. e.* forbidden. So, in *Othello*:

“ —————a practiser

“ Of arts *inhibited* and out of warrant.”

So, in the first folio. Theobald reads *prohibited*.

STEEVENS.

152. ——— *within ten years it will make itself two, which is goodly increase;—*] Instead of *two*, Mr. Tollet would read *twelve*. STEEVENS.

I have no doubt that we ought to read—“Out with it: within ten *months* it will make itself two.” Part with it, and within ten months time it will double itself; it will produce a child.

When we recollect that our author’s imagery is here borrowed from the practice of laying out money at interest, there can, I think, be no doubt of this emendation. “Cent. per cent. (says Parolles, as the text now stands) in *ten years*, is a goodly increase.” Nothing very extraordinary; for the common interest of money being in Shakspeare’s time ten per cent. [see his will], a hundred pounds in *ten years* (without taking compound interest into the account) would double itself: but if it doubled itself in ten *months*, then indeed it might very properly be called “a goodly increase.” Add to this, that the term of ten *months* agrees with the principal subject of which Parolles is speaking; whereas, that of *ten years* has no relation whatever to it.

“Out with it,” is used equivocally.—Applied to virginity, it means, give it away; part with it: considered in another light, it signifies, put it out to interest. In *The Tempest* we have—“Each *putter out* on five for one,” &c. MALONE.

There is no reason for altering the text. A well-known observation of the noble earl, to whom the horses of the present generation owe the length of
their

their tails, contains the true explanation of the original reading. HENLEY.

157. —*Marry, ill, to like him that ne'er it likes.*—] Parolles, in answer to the question, *how one shall lose virginity to her own liking?* plays upon the word *liking*, and says, *she must do ill, for virginity, to be so lost, must like him that likes not virginity.* JOHNSON.

163. —*which wear not now* :—] Thus the old copy, and rightly. Shakspeare often uses the active for the passive. TYRWHITT.

164. —*Your date is better*—] Here is a quibble on the word *date*, which means both *age*, and a kind of candied *fruit* much used in our author's time. So, in *Romeo and Juliet* :

“ They call for *dates* and quinces in the pastry.” The same quibble occurs in *Troilus and Cressida* :
“ —and then to be bak'd with no *date* in the pye, for then the man's *date* is out.” STEEVENS.

170. *Not my virginity yet.*] This whole speech is abrupt, unconnected, and obscure. Dr. Warburton thinks much of it supposititious. I would be glad to think so of the whole, for a commentator naturally wishes to reject what he cannot understand. Something, which should connect Helena's words with those of Parolles, seems to be wanting. Hanmer has made a fair attempt by reading,

Not my virginity yet—You're for the court,
There shall your master, &c.

Some such clause has, I think, dropped out, but still the first words want connection. Perhaps Parolles, going

going away after his harangue, said, *will you any thing with me?* to which Helen may reply——I know not what to do with the passage. JOHNSON.

I do not perceive so great a want of connection as my predecessors have apprehended; nor is that connection always to be sought for, in so careless a writer as ours, from the thought immediately preceding the reply of the speaker. Parolles has been laughing at the unprofitableness of virginity, especially when it grows ancient, and compares it to withered fruit. Helena properly enough replies, that her's is not yet in that state; but that in the enjoyment of her, his master should find the gratification of all his most romantick wishes. What Dr. Warburton says afterwards is said at random, as all positive declarations of the same kind must of necessity be. Were I to propose any change, I would read *should* instead of *shall*. It does not, however, appear, that this rapturous effusion of Helena was designed to be intelligible to Parolles. Its obscurity, therefore, may be its merit. It sufficiently explains what is passing in the mind of the speaker, to every one but him to whom she does not mean to explain it. STEEVENS.

Perhaps we should read: "Will you any thing with *us*? i. e. will you send any thing with us to court? to which Helena's answer would be proper enough——

"Not my virginity yet."

A similar phrase occurs in *Twelfth Night*, act iii. sc. 1.

"You'll

“ *You’ll nothing, madam, to my lord, by me ?*”

TYRWHITT.

Perhaps something has been omitted in Parolles’ speech, “ *I am now bound for the Court ; will you any thing with it [i. e. with the court ?]*” MALONE.

I am satisfied the passage is as Shakspeare left it. Parolles, after having cried down, with all his eloquence, *old virginity*, in reference to what he had before said—“ *that virginity is a commodity the longer kept, the less worth : off with’t, while ’tis vendible.*” ANSWER THE TIME OF REQUEST.—Asks Helena :—

“ *Will you any thing with IT ?*”—to which she replies—“ *Not MY virginity, YET.*” HENLEY.

[173. *A phoenix, captain, &c.*] The eight lines following *friend*, I am persuaded, is the nonsense of some foolish conceited player. What put it into his head was Helen’s saying, as it should be read for the future :

There shall your master have a thousand loves ;

A mother, and a mistress, and a friend.

I know not what he shall—God send him well.

Where the fellow, finding a *thousand* loves spoken of, and only *three* reckoned up, namely, a *mother’s*, a *mistress’s*, and a *friend’s* (which, by the way, were all a judicious writer could mention ; for there are but these three species of love in nature), he would help out the number, by the intermediate nonsense : and, because they were yet too few, he pieces out his *loves* with *enmities*, and makes of the whole such
finished

finished nonsense as is never heard out of *Bedlam*.

WARBURTON.

This “finished nonsense,” I fear, was poor Shakspeare’s, and intended as an answer in kind to such a character as Parolles. Though the bishop knew it not by experience, he might have remembered the apothegm, *Amantium iræ, amoris integratio*.

HENLEY.

175. —a *traitress*,—] It seems that *traitress* was in that age a term of endearment, for when Lafeu introduces Helena to the king, he says, *You are like a traitor, but such traitors his majesty does not much fear*.

JOHNSON.

I cannot conceive that *traitress* (spoken seriously) was in any age a term of endearment. From the present passage, we might as well suppose *enemy* (in the last line but one) to be a term of endearment. In the other passage quoted, Lafeu is plainly speaking ironically.

TYRWHITT.

Traditora, a *traitress*, in the Italian language, is generally used as a term of endearment. The meaning of Helen is, that she shall prove *every thing* to Bertram. Our ancient writers delighted in catalogues, and always characterize love by contrarieties.

STEEVENS.

Falstaff, in *The Merry Wives of Windsor*, says to Mrs. Ford: “Thou art a *traitor* to say so.” In his interview with her, he certainly meant to use the language of love.

MALONE.

179. —*christendoms,*] This word, which signifies the collective body of Christianity, every place where the Christian religion is embraced, is surely used with much licence on this occasion. STEEVENS.

It is used by another ancient writer in the same sense; so that the word probably bore, in our author's time, the signification which he has affixed to it. In *A Royal Arbor of Loyal Poesie*, by Thomas Jordan, no date, but printed about 1661:

“She is baptiz'd in *Christendom*,

[i. e. by a Christian name,]

“The Jew cries out he's undone.”—

These lines are found in a ballad formed on part of the story of *The Merchant of Venice*, in which it is remarkable that it is the Jew's daughter, and not Portia, that saves the Merchant's life by pleading his cause. There should seem therefore to have been some novel on this subject, that has hitherto escaped the researches of the commentators. In the same book are ballads founded on the fables of *Much Ado about Nothing*, and *The Winter's Tale*. MALONE.

190. *And shew what we alone must think;—*] And shew by realities what we now must only think.

JOHNSON.

209. —*is a virtue of a good wing.*] Mr. Edwards is of opinion, that a *virtue of a good wing* refers to his nimbleness or fleetness in running away. The phrase, however, is taken from falconry, as may appear from the following passage in Marston's *Fawne*, 1606:

“—I love

“——I love my horse after a journeying easiness, as he is easy in journeying ; my hawk, for the *goodness of his wing*,” &c. Or it may be taken from dress : So, in *Every Man out of his Humour* : “I would have mine such a suit without a difference ; such stuff, such a *wing*, such a sleeve,” &c. Mr. Tollet observes, that a *good wing* signifies a *strong wing*, in Lord Bacon’s *Natural History*, experiment 866 : “Certainly many birds of a *good wing* (as kites and the like) would bear up a good weight as they fly.”

STEEVENS.

The reading of the old copy is supported by a passage in *King Henry V.* in which we meet with a similar expression : “Though his affections are higher mounted than ours, yet when they stoop, they stoop with the *like wing*.”

Again, *King Henry IV.* P. I.

“Yet let me wonder, Harry,
“At thy affections, which do hold a *wing*,
“Quite from the flight of all thy ancestors.”

MALONE.

225. *What power is it, which mounts my love so high ;
That makes me see, and cannot feed mine eye ?]*

She means, by what influence is my love directed to a person so much above me ? why am I made to discern excellence, and left to long after it, without the food of hope ?

JOHNSON.

227. *The mightiest space in fortune, nature brings
To join like likes, and kiss, like native things.*

*Impossible be strange attempts, to those
That weigh their pain in sense; and do suppose,
What hath been,—————]* I under-

stand the meaning to be this: The affections given us by nature often unite persons between whom fortune or accident has placed the greatest distance, or disparity, and cause them to join, like likes (*instar parium*), like persons in the same situation of life. —This interpretation is strongly confirmed by a subsequent speech of the countess's steward, who is supposed to have over-heard this soliloquy of Helena: "Fortune, she said, was no goddess, that had put such difference between their two estates."

The mightiest space in fortune, for, persons the most widely separated by fortune, is certainly a licentious expression; but it is such a licence as Shakspeare often takes. Thus, in Cymbeline, the diminution of space is used for the diminution of which space, or rather distance, is the cause. MALONE.

235. ———*Senoy's*———] The *Sanesi*, as they are termed by *Boccace*. *Painter*, who translates him, calls them *Senois*. They were the people of a small republick, of which the capital was *Sienna*. The Florentines were at perpetual variance with them.

STEEVENS.

257. ———*Rousillon*———] The old copy reads *Rosignoll*. STEEVENS.

272. *He had the wit, which I can well observe
To-day in our young lords, but they may jest,*

C

Till

*Till their own scorn return to them; unnoted,
Ere they can hide their levity in honour.] i. e.*
ere their titles can cover the levity of their behaviour,
and make it pass for desert. WARBURTON.

I believe *honour* is not *dignity of birth or rank*, but
acquired reputation: Your father, says the king, *had the
same airy flights of satirical wit with the young lords of
the present time, but they do not what he did*, hide their
unnoted *levity* in honour, *cover petty faults with great
merit.*

This is an excellent observation. *Jocose follies,
and slight offences*, are only allowed by mankind in
him that overpowers them by great qualities.

JOHNSON.

Point thus :

He had the wit, which I can well observe
To-day in our young lords : but they may jest,
Till their own scorn returns to them, un-noted,
Ere they can hide their levity in honour,
So like a courtier. Contempt, &c.

BLACKSTONE.

276. *So like a courtier, contempt nor bitterness
Were in his pride or sharpness; if they were,
His equal had awak'd them ;——]* This
passage is so very incorrectly pointed, that the author's
meaning is lost. As the text and stops are reformed,
these are most beautiful lines, and the sense is this—
“ He had no contempt or bitterness; if he had any thing
that

that look'd like *pride* or *sharpness* (of which qualities contempt and bitterness are the excesses), his equal had awaked them, not his inferior: to whom he scorn'd to discover any thing that bore the shadow of pride or sharpness." WARBURTON.

The original edition reads the first line thus:

So like a courtier, contempt nor bitterness.

The sense is the same. *Nor* was used without reduplication. So, in *Measure for Measure*:

"More *nor* less to others paying,

"Than by self-offences weighing."

The old text needs to be explained. He was so like a courtier, that there was in *his dignity of manner nothing contemptuous*, and in *his keenness of wit nothing bitter*. If *bitterness* or *contemptuousness* ever appeared, they had been *awakened* by some injury, not of a man below him, but of his *equal*. This is the complete image of a well-bred man, and somewhat like this Voltaire has exhibited his hero Lewis XIV.

JOHNSON.

281. *His tongue obey'd his hand.*—] *His* is put for *its*. So, in *Othello*:

"———her motion

"Blush'd at *herself*."——instead of *itself*.

STEEVENS.

282. *He us'd as creatures of another place;*] *i. e.* He made allowances for their conduct, and bore from them what he would not from one of his own rank.

WARBURTON.

284. *Making them proud of his humility,*

In their poor praise, he humbled :—] I think the meaning is,—Making them proud of receiving such marks of condescension, and affability from a person in so elevated a situation, and at the same time lowering or humbling himself, by stooping to accept of the encomiums of mean persons for that humility.—The construction seems to be, “*he being humbled in their poor praise.*” MALONE.

291. *So in approof lives not his epitaph,*

As in your royal speech.] Perhaps the meaning is this : *His epitaph or inscription on his tomb is not so much in approbation or commendation of him, as is your royal speech.* TOLLET.

302. ————*whose judgments are*

Mere fathers of their garments ;—] Who have no other use of their faculties, than to invent new modes of dress. JOHNSON.

So, in *Cymbeline* :

“ ————some jay of Italy,

“ *Whose mother was her painting.*”——

MALONE.

321. ————*Steward, and Clown.*] A *Clown*, in Shakspeare, is commonly taken for a *licensed jester*, or domestick fool. We are not to wonder that we find this character often in his plays, since fools were at that time maintained in all great families, to keep up merriment in the house. In the picture of Sir Thomas More's family, by Hans Holbein, the only servant

vant represented is Patison the *fool*. This is a proof of the familiarity to which they were admitted, not by the great only, but the wise.

In some plays, a servant, or a rustick, of remarkable petulance, and freedom of speech, is likewise called a *clown*. JOHNSON.

Cardinal Wolsey, after his disgrace, wishing to shew king Henry a mark of his respect, sent him his fool *Patch*, as a present, whom, says Stowe, "the king received very gladly." MALONE.

This dialogue, or that in *Twelfth Night*, between *Olivia* and the *Clown*, seems to have been particularly censured by Cartwright, in one of the copies of verses prefixed to the works of Beaumont and Fletcher.

"*Shakspeare* to thee was dull, whose best jest lies

"*I' th' lady's* questions, and the *fool's* replies ;

"Old-fashion'd wit, that walk'd from town to town

"In trunk hose, which our fathers call'd the *Clown*."

In the MS. register of Lord Stanhope of Harrington, treasurer of the chamber to king James I. from 1613 to 1616, are the following entries : "Tom Derry, his majesty's *fool*, at 2s. per diem—1615: paid John Mawe for the diet and lodging of Thomas Derrie, her majesty's *jester*, for 13 weeks, 10l. 18s. 6d.—1616. See Vol. II. p. 15. STEEVENS.

The following lines in *The Careless Shepherdess*, a comedy, 1656, exhibit probably a faithful portrait of this once admired character :

C iij

"Why,

“ Why, I would have *the fool* in every act,
 “ Be it comedy or tragedy. I have laugh’d
 “ Until I cry’d again, to see what faces
 “ The rogue will make.—O, it does me good
 “ To see him hold out his chin, hang down his
 hands,
 “ And twirl his bable. There is ne’er a part
 “ About him but breaks jests.—
 “ I’d rather hear him leap, or laugh, or cry,
 “ Than hear the gravest speech in all the play.
 “ I never saw READE peeping through the cur-
 tain,
 “ But ravishing joy enter’d into my heart.”

MALONE.

323. ———to even your content,——] To act up to
 your desires. JOHNSON.

331. ———you lack not folly to commit them, and have
 ability enough to make such knaveries your’s.] After
 premising that the accusative, *them*, refers to the pre-
 cedent word, *complaints*, and that this, by a metonymy
 of the effect for the cause, stands for the freaks which
 occasioned those complaints, the sense will be ex-
 tremely clear. *You are fool enough to commit those irre-
 gularities you are charged with, and yet not so much fool
 neither as to discredit the accusation by any defect in your
 ability.*

REVISAL.

338. ———to go to the world,——] This phrase has
 already occurred in *Much Ado about Nothing*, and sig-
 nifies *to be married*: and thus, in *As You Like It*,
 Audrey

Audrey says: “—it is no dishonest desire, to desire to be *a woman of the world*.” STEEVENS.

362. Clo. *You are shallow, madam, in great friends; for the knaves come to do that for me, which I am a weary of.*—] The meaning seems to be, you are not deeply skilled in the character or offices of great friends. JOHNSON.

I would read,

You are shallow, madam: *ev'n* great friends.
Even and *in* are so near in sound, that they might easily have been confounded by an inattentive hearer.

The same mistake has happened in another place in this play. Act iii. sc. 1. folio 1623:

“*Lad*. What have we here?

“*Clown*. *In* that you have there.”

So, in *Antony and Cleopatra*:

“No more but *in* a woman.”

Again, in *Twelfth Night*, act i. “’Tis with him *in* standing water, between boy and man,” &c.

The modern editors have rightly corrected all these passages, and read—“*Ev'n* that you have there”—
“No more but *ev'n* a woman,” &c.

Ev'n was formerly contracted thus, *e'n*. [See act iv. of this play, sc. 1. sixth speech, in the old copy.] Hence the mistake was the more easy.

Again, in *The Merchant of Venice*, quarto, 1600:
“We were Christians enow before, *in* as many as could well live one by another.” MALONE.

363. —*the knaves come to do that for me, which I am a weary of.*] The same thought is more dilated
in

in an old MS. play, entitled, *The Second Maiden's Tragedy* :

Soph. “ I have a wife, would she were so preferr'd !

“ I could but be her subject, so I am now.

“ I allow her her owne friend to stop her
mouth,

“ And keep her quiet, give him his table free,

“ And the huge feeding of his great stone-
horse,

“ On which he rides in pompe about the cittie

“ Only to speake to gallants in bay-windowes.

“ Marry, his lodging he paies deerly for,

“ He getts me all my children, there I save
by't;

“ Beside I drawe my life owte by the bargaine

“ Some twelve yeres longer than the tymes
appointed,

“ When my young prodigal gallant kicks up's
heels

“ At one-and-thirtie, and lies dead and rotten

“ Some five-and-fortie yeares before I'm cof-
fin'd,

“ Tis the right waie to keep a woman honest :

“ One friend is baracadoe to a hundred,

“ And keepes 'em owte ; nay more, a hus-
band's sure

“ To have his children all of one man's get-
tinge,

“ And he that performes best, can have no
better :

“ I'm

“ I’m e’en as happy then that save a labour.”

STEEVENS.

364. ———*that ears my land,*——] To *ear* is to plough. So, in *Antony and Cleopatra* :

“ Make the sea serve them, which they *ear* and wound

“ With keels of every kind.” STEEVENS.

See 1 *Sam.* viii. 12. *Isaiah* xxx. 24. *Deut.* xxi. 4. *Gen.* xlv. 6. *Exod.* xxxiv. 21. for the use of this verb. HENLEY.

378. *A prophet, I, madam ; I speak the truth the next way :*] It is a superstition, which has run through all ages and people, that *natural fools* have something in them of divinity. On which account they were esteemed sacred : travellers tell us in what esteem the Turks now hold them ; nor had they less honour paid them heretofore in France, as appears from the old word *benet*, for a *natural fool*. Hence it was that Pantagruel, in Rabelais, advised Panurge to go and consult the fool Triboulet as an oracle ; which gives occasion to a satirical stroke upon the privy-council of Francis the First——*Par l’avis, conseil, prediction des fols vos sçavez quants princes, &c. ont esté conservez, &c.*——The phrase——*speak the truth the next way*, means, *directly* ; as they do who are only the instruments or *canals* of others ; such as inspired persons were supposed to be. WARBURTON.

Next way is *nearest way*. So, in *K. Henry IV.* P. I.

“ ’Tis the *next way* to turn taylor,” &c.

STEEVENS.

Next

Next way is a phrase still used in Warwickshire, and signifies, *without circumlocution*, or (as we have it in line 514) *going about*. HENLEY.

383. — *sings by kind.*] I find something like two of the lines of this ballad in *John Grange's Garden*, 1577 :

“Content yourself as well as I, let reason rule
your minde,

“As cuckoldes come by destinie, so cuckowes
sing by kinde.” STEEVENS.

388. *Was this fair face the cause, quoth she,
Why the Grecians sacked Troy ?
Fond done, fond done ;*

Was this king Priam's joy ?] This is a stanza of an old ballad, out of which a word or two are dropt, equally necessary to make the sense and the alternate rhyme. For it was not Helen, who was king Priam's joy, but Paris. The third line, therefore, should be read thus :

Fond done, fond done, for Paris, he. WARBURTON.

If this be a stanza taken from any ancient ballad, it will probably in time be found entire, and then the restoration may be made with authority. STEEVENS.

Was this fair cause, &c.] The name of *Helen*, whom the countess has just called for, brings an old ballad on the sacking of Troy to the clown's mind.

In confirmation of Dr. Warburton's conjecture, Mr. Theobald has quoted from Fletcher's *Maid in the Mill*, the following stanza of another old ballad :

“And

“ And here fair *Paris* comes,
 “ The hopeful youth of *Troy*,
 “ Queen *Hecuba*’s darling son,
 “ King *Priam*’s only joy.” MALONE.

390. ——— *fond done*,] is foolishly done.

STEEVENS.

393. *With that she sighed as she stood*,] At the end of the line, of which this is a repetition, we find added in Italic characters the word *bis*, denoting, I suppose, the necessity of its being repeated. The corresponding line was twice printed, as it is here inserted, from the ancient and only authentick copy. STEEVENS.

395. *Among nine bad if one be good,*
There’s yet one good in ten.] This second stanza of the ballad is turned to a joke upon the women: a confession, that there was one good in ten. Whereon the countess observed, that he corrupted the song, which shews the song said,

Nine good in ten,

If one be bad amongst nine good,

There’s but one bad in ten.

This relates to the ten sons of *Priam*, who all behaved themselves well but *Paris*. For though he once had fifty, yet at this unfortunate period of his reign he had but ten; *Agathon*, *Antiphon*, *Deiphobus*, *Dius*, *Heclor*, *Helenus*, *Hippothous*, *Pammon*, *Paris*, and *Polites*.

WARBURTON.

405. ——— *but every blazing star*,——] The old copy reads — *but ore every blazing star*. STEEVENS.

Ore,

Ore, in the old copy, I apprehend, was *o'er*, the abbreviation of *over*. HENLEY.

410. Clo. *That man, &c.*] The clown's answer is obscure. His lady bids him do as he is *commanded*. He answers with the licentious petulance of his character, that *if a man does as a woman commands, it is likely he will do amiss*; that he does not amiss, being at the command of a woman, he makes the effect, not of his lady's goodness, but of his own *honesty*, which, though not very nice or *puritanical*, will *do no hurt*; and will not only do no hurt, but, unlike the *Puritans*, will comply with the injunctions of superiors, and wear the *surplice of humility over the black gown of a big heart*; will obey commands, though not much pleased with a state of subjection.

Here is an allusion, violently enough forced in, to satirize the obstinacy with which the *Puritans* refused the use of the ecclesiastical habits; which was, at that time, one principal cause of the breach of union, and, perhaps, to insinuate, that the modest purity of the surplice was sometimes a cover for pride.

JOHNSON.

Dr. Johnson should have given the Devil his due. The Puritans did not object to the surplice, because the use of it was enjoined by their superiors; but because their superiors laid claim to an authority *more than human*, as the ground of their injunctions. * * *.

I cannot help thinking that we should read—
Though honesty be a Puritan, TYRWHITT.

Surely

Surely Mr. Tyrwhitt's correction is right. If our author had meant to say—"though honesty be *no* puritan," why should he add, that "it would wear the surplice," &c. or, in other words, that it would be content to assume a covering that Puritans in general reprobated.—What would there be extraordinary in this?—The clown, I think, means to say, "though honesty be rigid and formal, as *a* Puritan, yet it will not be obstinate, but humbly comply with the lawful commands of its superiors, while at the same time its proud spirit inwardly revolts against them." I suspect, however, a still further corruption; and that the compositor caught the words—"no hurt" from the preceding line. Our author probably wrote—"Though honesty be a Puritan, yet it will do *its duty*; it will wear the surplice," &c. I will therefore obey my mistress, and go, however reluctantly, for Helena. MALONE.

The aversion of the *Puritans* to a *surplice* is alluded to in many of the old comedies. So in the following instances:

"——She loves to act in as clean linen as any gentlewoman of her function about the town; and truly that's the reason that your sincere *Puritans* cannot abide a *surplice*, because they say 'tis made of the same thing that your villainous sin is committed in, of your profane holland." *Cupid's Whirligig*, by E. S. 1616.

Again, in the *Match at Midnight*, 1633, by W. R.

"He has turn'd my stomach for all the world like a *Puritan's* at the sight of a *surplice*."

D

Again,

Again, in *The Hollander*, 1655 :

“ —a Puritan, who, because he saw a *surplice* in the church, would needs hang himself in the bell-ropes.” STEEVENS.

429. — *Fortune, she said, was no goddess, &c. Love no god, &c. Diana no queen of virgins, &c.*] This passage stands thus in the old copies :

Love no god, that would not extend his might only where qualities were level, queen of virgins, that would suffer her poor knight, &c.

It is evident to every sensible reader, that something must have slipt out here, by which the meaning of the context is rendered defective. The steward is speaking in the very words he overheard of the young lady ; fortune was no goddess, she said, for one reason ; love, no god, for another ; — what could she then more naturally subjoin, than as I have amended in the text ?

Diana, no queen of virgins, that would suffer her poor knight to be surprised without rescue, &c.

For in poetical history Diana was well known to preside over *chastity*, as Cupid over *love*, or *Fortune* over the *change* or *regulation* of our *circumstances*.

THEOBALD.

448. *If we are nature's, —*] The old copy reads, *If ever we are nature's.* STEEVENS.

453. *By our remembrances —*] That is, according to our recollection. So we say, he is old *by* my reckoning. JOHNSON.

470. ———— *What's the matter*

That this distemper'd messenger of wet,

The many-colour'd Iris, rounds thine eye ?]

There is something exquisitely beautiful in this representation of that suffusion of colours which glimmers around the sight when the eye-lashes are wet with tears. The poet hath described the same appearance in his *Rape of Lucrece* :

“ And round about her tear-distained eye

“ Blue circles stream'd like rainbows in the sky.”

HENLEY.

486. ———— *or, were you both our mothers,*

I care no more for, than I do for heav'n,

So I were not his sister :——] There is a de-

signed ambiguity : *I care no more for*, is, *I care as much for*——I wish it equally. FARMER.

488. ———— *can't no other,*

But, I your daughter, he must be my brother ?]

The meaning is obscur'd by the elliptical diction. *Can it be no other way, but if I be your daughter he must be my brother ?* JOHNSON.

495. *Your salt tears' head.——]* The source, the fountain of your tears, the cause of your grief.

JOHNSON.

529. ———— *captious and intenable sieve,*] Dr. Farmer supposes *captious* to be a contraction of *capacious*. As violent ones are to be found among our ancient writers. STEEVENS.

The correction was made by the editor of the second folio.

By *captious*, I believe, Shakspeare only meant capable of *receiving* what is put into it; and by *intenable*, incapable of holding or retaining it. How frequently he and the other writers of his age confounded the active and passive adjectives, has been already more than once observed. MALONE.

531. *And lack not to lose still:—*] Perhaps we should read :

And lack not to love still.

TYRWHITT.

I believe *lose* is right. So afterwards in this speech :

“ —whose state is such, that cannot choose

“ But lend and give, where she is sure to *lose*.”

Helena means, I think, to say, that, like a person who pours water into a vessel full of holes, and still continues his employment, though he finds the water all lost, and the vessel empty, so, though she finds that *the waters of her love are still lost*,—that her affection is thrown away on an object whom she thinks she never can deserve, she yet is not discouraged, but perseveres in her hopeless endeavour to accomplish her wishes.—The poet evidently alludes to the trite story of the daughters of Danaus. MALONE.

Though the story alluded to be a trite one, the application of it is not; and the simile which follows, both for novelty and beauty, hath scarcely a superior in the paradise of poetry. HENLEY.

537. *Whose aged honour cites a virtuous youth,*] i. e. whose respectable conduct in age *shows*, or *proves*, that you were no less virtuous when young. As a fact is proved by *citing* witnesses, or examples from books,

our

our author with his usual licence uses to *cite* in the sense of to *prove*. MALONE.

539. *Wish chastly, and love dearly, that your Dian
Was both herself and love.*—] *i. e.* Venus.

Helena means to say, if ever you wished that the deity who presides over chastity, and the queen of amorous rites, were one and the same person; or, in other words—if ever you wished for the honest and lawful completion of your chaste desires. MALONE.

555. —notes, whose faculties inclusive—] Receipts in which greater virtues were enclosed than appeared to observation. JOHNSON.

572. *Embowell'd of their doctrine,*—] *i. e.* exhausted of their skill. So, in the old spurious play of *King John*:

“Back warmen, back; *embowel* not the clime.”

STEEVENS.

587. —into *thy attempt*:] So in the old copy. We might better read, according to the third folio—unto *thy attempt*. STEEVENS.

Surely the reading of the old copy is by far the better, as it implies that the blessing may not only *follow*, but *animate* her attempt, and inspire it with an energy that must insure success. HENLEY.

ACT II.

Line 2. ——— AND you, my lords, farewell :——]

It does not any where appear that more than two French lords (besides Bertram) went to serve in Italy ; and therefore I think the king's speech should be corrected thus :

“ Farewel, young *lord* ; these warlike principles

“ Do not throw from you ; and you, my *lord*,
farewel.”

What follows, shews this correction to be necessary :

“ Share the advice betwixt you ; if both gain all,”

&c.

TYRWHITT.

13. ————let higher Italy

(Those 'bated, that inherit but the fall

Of the last monarchy) see, &c.]

The ancient geographers have divided Italy into the Higher and the Lower, the Appenine hills being a kind of natural line of partition ; the side next the Adriatick was denominated the Higher Italy, and the other side the Lower : and the two seas followed the same terms of distinction, the Adriatick being called the Upper Sea, and the Tyrrhene or Tuscan the Lower. Now the Sennones, or Senois, with whom the Florentines are here supposed to be at war, inhabited the Higher Italy, their chief town being Arminium, now called Rimini, upon the Adriatick.

HANMER.

The

The sense may be this, *Let Upper Italy*, where you are to exercise your valour, *see that you come to gain honour, to the abatement, that is, to the disgrace and depression of those* that have now lost their ancient military fame, and *inherit but the fall of the last monarchy*.—To *abate* is used by Shakspeare in the original sense of *abatere*, to depress, to sink, to deject, to subdue. So, in *Coriolanus* :

“ ——’till ignorance deliver you,

“ As most *abated* captives to some nation

“ That won you without blows.”

And *bated* is used in a kindred sense in the *Merchant of Venice* :

“ ——in a bondman’s key,

“ With *bated* breath and whisp’ring humbleness.”

The word has still the same meaning in the language of the law. JOHNSON.

22. ——Beware of being captives,

Before you serve.] The word *serve* is equivocal ; the sense is, *Be not captives before you serve in the war. Be not captives before you are soldiers.*

JOHNSON.

35. ————and no sword worn,

But one to dance with !] It should be remember’d that in Shakspeare’s time it was usual for gentlemen to dance with swords on.—Our author, who gave to all countries the manners of his own, has again alluded to this ancient custom, in *Antony and Cleopatra*, act iii. sc. iv.

“ ——He

“ ————— He, at Philippi, kept

“ His sword even like a *dancer*.”

See Mr. Steevens's note there.

MALONE.

40. *I grow to you, and our parting is a tortur'd body.*] I read thus: *Our parting is the parting of a tortured body.* Our parting is as the disruption of limbs torn from each other. Repetition of a word is often the cause of mistakes: the eye glances on the wrong word, and the intermediate part of the sentence is omitted.

JOHNSON.

So, in *King Henry VIII.* act ii. sc. 3.

“ ——— it is a sufferance, panging

“ As soul and body's severing.”

STEEVENS.

58. — *they wear themselves in the cap of the time, there, do muster true gait, &c.*] The main obscurity of this passage arises from the mistake of a single letter. We should read, instead of, *do muster*, to *muster*. — *To wear themselves in the cap of the time*, signifies to be the foremost in the fashion: the figurative allusion is to the gallantry then in vogue, of wearing jewels, flowers, and their mistress's favours in their caps — *there to muster true gait*, signifies to assemble together in the high road of the fashion. All the rest is intelligible and easy.

WARBURTON.

I think this emendation cannot be said to give much light to the obscurity of the passage. Perhaps it might be read thus: They *do muster* with the *true gait*, that is, they have the true military step. Every man has observed something peculiar in the strut of a soldier.

JOHNSON.

Perhaps

Perhaps we should read——*master* true gait. To *master* any thing, is to learn it perfectly. So, in the *First Part of King Henry IV.*

“As if he *master'd* there a double spirit

“Of teaching and of learning——”

Again, in *K. Henry V.*

“Between the promise of his greener days,

“And those he *masters* now.”

In this last instance, however, both the quartos, viz. 1600, and 1608, read *musters*. STEEVENS.

The obscurity of the passage arises only from the fantastical language of a character like Parolles, whose affectation of wit, urges his imagination from one allusion to another, without allowing time for his judgment to determine their congruity. The *cap of time* being the first image that occurs, *true gait*, manner of *eating*, *speaking*, &c. are the several ornaments which they *muster*, place or arrange in *time's cap*. This is done *under the influence of the most received star*; that is, the person in highest repute for setting the fashions:—and though the devil were to lead the measure or *dance* of fashion, such is their implicit submission, that even he must be followed. HENLEY.

69. ——*that has bought his pardon.*——] The old copy reads—*brought*. STEEVENS.

74 ——*across* :——] This word, as has been already observed, is used when any pass of wit miscarries. JOHNSON.

Mr. Davies, with some probability, supposes the meaning to be——“With all my heart, sir, even though

though you had broke my head across ;” and supports his idea by a passage in *Twelfth Night*, “ he has broke my head *across*, and given Sir Toby a bloody coxcomb too.” MALONE.

78. *Yes, but you will, my noble grapes; an' if—*] These words, *my noble grapes*, seem to Dr. Warburton and Sir. T. Hanmer to stand so much in the way, that they have silently omitted them. They may be indeed rejected without great loss, but I believe they are Shakspeare's words. *You will eat*, says Lafau, *no grapes. Yes, but you will eat such noble grapes as I bring you, if you could reach them.* JOHNSON.

79. ————— *I have seen a medicin,*

That's able to breathe life into a stone;

Quicken a rock, and make you dance canary]

Mr. Rich. Broom, in his comedy, entitled, *The City Wit, or the Woman wears the breeches*, act iv. sc. i. mentions this among other dances: “ As for corantoës, levoltos, jigs, measures, pavins, brawls, galliards or *canaries*; I speak it not swellingly, but I subscribe to no man.” GREY.

91. ——— *her years, profession,*] By *profession* is meant her declaration of the end and purpose of her coming. ———— WARBURTON.

93. *Than I dare blame my weakness;—*] This is one of Shakspeare's perplexed expressions. To acknowledge how much she has astonished me, would be to acknowledge a weakness; and this I have not the confidence to do. ———— STEEVENS.

That is, *I am ashamed to acknowledge how much her intellects and accomplishments transcend my own.* * * *.

108. ———Cressid's uncle,] I am like Pandarus.
See *Troilus and Cressida*. JOHNSON.

119. ———a triple eye,] *i. e.* a third eye.
STEEVENS.

153. *When miracles have by the greatest been deny'd.*] I do not see the import or connection of this line. As the next line stands without a correspondent rhyme, I suspect that something has been lost. JOHNSON.

I point the passage thus ; and then I see no reason to complain of want of connection :

When JUDGES *have been babes :* GREAT FLOODS
HAVE FLOWN
FROM SIMPLE SOURCES ; *and* GREAT SEAS
HAVE DRY'd,

When miracles have by the GREATEST been deny'd.
i. e. Miracles have continued to happen, while the wisest men have been writing against the possibility of them. STEEVENS.

Mr. Steevens hath indisputably settled the punctuation of the passage ; but as to his WISEST *men* WRITING *against the possibility of miracles, and at the time too they were continuing to happen ; it is all gratis dictum,* and totally foreign to the subject. Shakspeare says nothing of miracles continuing to happen ; nor of any one's writing against the possibility of them ; but only—after alluding to *the production of water from a rock, and the drying up the red-sea*—that *miracles had been denied by the GREATEST ;* or in other words, that the ELDERS OF ISRAEL (who just before, in reference to another text, were styled *judges*) had notwithstanding

standing these miracles, wrought for their own preservation, refused that compliance they ought to have yielded. See the book of Exodus, and particularly ch. xvii. v. 5, 6, &c. HENLEY.

156. ———and despair most sits,] The old copies read—and despair most *shifts*. The emendation was made by Mr. Pope. MALONE.

168. *Myself against the level of mine aim ;*] i. e. pretend to greater things than befits the mediocrity of my condition. WARBURTON.

I rather think that she means to say, *I am not an impostor that proclaim one thing and design another, that proclaim a cure and aim at a fraud ;* I think what I speak. JOHNSON.

173. *The greatest grace lending grace,*] I should have thought the repetition of *grace* to have been superfluous, if the *grace of grace* had not occurred in the speech, with which the tragedy of *Macbeth* concludes. STEEVENS.

The former *grace* in this passage, and the latter in *Macbeth*, evidently signify Divine Grace. HENLEY.

185. ————*a divulged shame*

*Traduc'd by odious ballads ; my maiden's name
Sear'd otherwise ; no worse of worst extended,
With vilest torture let my life be ended.]* This passage is apparently corrupt, and how shall it be rectified ? I have no great hope of success, but something must be tried. I read the whole thus :

King. *What dar'st thou venture ?*

Hel.

Hel. *Tax of impudence,
A strumpet's boldness; a divulged shame,
Traduc'd by odious ballads my maiden name;
Sear'd otherwise, to worst of worst extended;
With vilest torture let my life be ended.*

When this alteration first came into my mind, I supposed Helena to mean thus: *First*, I venture what is dearest to me, my maiden reputation; but if your distrust *extends* my character *to the worst of the worst*, and supposes me *seared* against the sense of infamy, I will add to the stake of reputation, the stake of life. This certainly is sense, and the language as grammatical as many other passages of Shakspeare. Yet we may try another experiment:

*Fear otherwise to worst of worst extended;
With vilest torture let my life be ended.*

That is, let me act under the greatest terrors possible.

Yet, once again, we will try to find the right way by the glimmer of Hanmer's emendation, who reads thus:

—————my maiden name

Sear'd; otherwise the worst of worst extended, &c.

Perhaps it were better thus:

—————my maiden name

Sear'd; otherwise the worst to worst extended;

With vilest torture let my life be ended. JOHNSON.

Let us try, if possible, to produce sense from this passage without exchanging a syllable. *I would bear* (says she) *the tax of impudence, which is the denotement of a strumpet; would require a shame resulting from my*

E

failure

failure in what I have undertaken, and thence become the subject of odious ballads; let my maiden reputation be otherwise branded; and, no worse of worst extended, i. e. provided nothing worse is offered to me (meaning violation), let my life be ended with the worst of tortures. The poet for the sake of rhyme has obscured the sense of the passage. *The worst that can befall a woman, being extended to me,* seems to be the meaning of the last line.

STEEVENS.

Tax of impudence, &c.] That is, to be charged with having the boldness of a strumpet—a divulged shame, i. e. to be traduced by odious ballads:—my maiden's name seared otherwise, i. e. to be stigmatized as a prostitute:—no worse of worse extended, i. e. to be so defamed that nothing severer can be said against those who are most publickly reported to be infamous. Shakspeare has used the words *sear* and *extended* in *The Winter's Tale*, both in the same sense as above:

“ ————For calumny will sear

“ Virtue itself.”

And,

The report of her is *extended* more than can be thought.

HENLEY.

189. *Methinks, in thee some blessed spirit doth speak,
His powerful sound within an organ weak:]*

The verb, *doth speak*, in the first line, should be understood to be repeated in the construction of the second, thus:

His powerful sound speaks within a weak organ.

REVISAL.

This,

This, in my opinion, is a very just and happy explanation. STEEVENS.

191. *And what impossibility would slay*

In common sense, sense saves another way.] i. e.

And that which, if I trusted to my reason, I should think impossible, I yet, perceiving thee to be actuated by some blessed spirit, think thee capable of effecting.

MALONE.

194. *—in thee hath estimate ;]* May be counted among the gifts enjoyed by them. JOHNSON.

196. *—prime, —]* Youth; the spring or morning of life. JOHNSON.

Should not we read—*pride*? Dr. Johnson explains *prime* to mean *youth*; and indeed I do not see any other plausible interpretation that can be given of it. But how does that suit with the context? “You have all that is worth the name of life; *youth*, beauty, &c. all, that happiness and *youth* can happy call.”—*Happiness and pride* may signify, I think, *the pride of happiness*; the proudest state of happiness. So, in the *Second Part of Henry IV.* act iii *the voice and echo*, is put for *the voice of echo*, or *the echoing voice*.

TYRWHITT.

Perhaps the words were transposed at the press—I read,

That happiness can prime and happy call.

MALONE.

Mr. Malone's transposition, by turning a substantive into an adjective, seems to subvert the very sense

of the text. *Prime* is here used by Shakspeare, for the *acme of perfection*.

So, in *Richard III.* act i. line 422.

“ And will she yet abase her eyes on me,

“ That cropp’d the golden *prime* of this sweet prince,

“ And made her widow to a woful bed ?”

Helena is represented by the king as being happy, not only in the possession of *youth, beauty, wisdom, courage, and virtue*, but as possessing them *severally*, in the highest state of perfection. HENLEY.

213. *With any branch or image of the state;*] Shakspeare unquestionably wrote *impage*, grafting. *Impe*, a graff, or slip, or sucker; by which she means one of the sons of France. Caxton calls our prince Arthur, *that noble impe of fame*. WARBURTON.

Image is surely the true reading, and may mean any representative of thine; *i. e.* any one who resembles you as being related to your family, or as a prince reflects any part of your state and majesty. There is no such word as *impage*. STEEVENS.

Our author again uses the word *image* in the same sense as here in his *Rape of Lucrece*:

“ O, from thy cheeks my *image* thou hast torn ”

MALONE.

Branch refers to the *collateral* descendants of the royal blood, and *image* to the *direct* and *immediate* line. HENLEY.

242. *It is like a barber’s chair, &c.]* This expression is proverbial. See Ray’s *Proverbs*. STEEVENS.

So,

So, in *More Fooles yet*, by R. S. a collection of Epigrams, 4to. 1610:

“Moreover sattin sutes he doth compare

“Unto the service of a *barber's chayre*;

“As fit for even Jacke and journeyman,

“As for a knight or worthy gentleman.”

STEEVENS.

263. *To be young again*,——] The lady censures her own levity in trifling with her jester, as a ridiculous attempt to return back to youth. JOHNSON.

266. *O Lord, sir*——] A ridicule on that foolish expletive of speech then in vogue at court.

WARBURTON.

Thus Clove and Orange, in *Every Man out of his Humour*:

“You conceive me, sir?——“*O Lord, sir.*”

Cleiveland, in one of his songs, makes his *gentleman*,

“Answer, *O Lord, sir!* and talk *play-book* oaths.”

FARMER.

301. ——*unknown fear*.] *Fear* is here the object of fear. JOHNSON.

306. Par. *So, I say, both of Galen and Paracelsus.*

Laf. *Of all the learned and authentick fellows*——] Shakspeare, as I have often observed, never throws out his words at random. Paracelsus, though no better than an ignorant and knavish enthusiast, was at this time in such vogue, even amongst the learned, that he had almost justled Galen and the ancients out of credit. On this account *learned* is applied to Galen, and *authentick* or

fashionable to Paracelsus. Sancy, in his *Confession Catholique*, p. 310. Ed. Col. 720, is made to say: “*Je trouve la Rivière premier medecin, de meilleure humeur que ces gens là. Il est bon Galeniste, & tres bon Paracelsiste. Il dit que la doctrine de Galien est honorable, & non mesprisable pour la pathologie, & profitable pour les boutiques. L'autre, pourveu, que ce soit de vrais preceptes de Paracelse, est bonne à suivre pour la verité, pour la subtilité, pour l'espargne; en somme pour la Therapeutique.*”

WARBURTON.

As the whole merriment of this scene consists in the pretensions of Parolles to knowledge and sentiments which he has not, I believe here are two passages in which the words and sense are bestowed upon him by the copies, which the author gave to Lafeu. I read this passage thus:

Laf. *To be relinquished of the artists——*

Par. *So I say.*

Laf. *Both of Galen and Paracelsus, of all the learned and authentick fellows——*

Par. *Right, so I say.*

JOHNSON.

307. ——authentick fellows.——] The phrase of the diploma is, *authenticè licentiatus*. MUSGRAVE.

316. Par. *It is, indeed; if you will have it in shewing, &c.]* We should read, I think: “It is, indeed, if you will have it *a* shewing—you shall read it in what you do call there.”——

TYRWHITT.

Does not, *if you will have it, IN shewing*, signify—IN a demonstration or statement of the case? HENLEY.

318. *A shewing of a heavenly effect, &c.]* The title of some pamphlet here ridiculed. WARBURTON.

321. *Why, your dolphin is not lustier :—]* By *dolphin* is meant the *dauphin* the heir apparent, and hope of the crown of France. His title is so translated in all the old books. STEEVENS.

324. *—facinorous spirit,—]* This word is used in Heywood's *English Traveller*, 1633 :

“ And magnified for high *facinorous* deeds.”

Facinorous is wicked. The old copy spells the word *facinerious* ; but as Parolles is not designed for a verbal blunderer, I have adhered to the common spelling.

STEEVENS.

330. *—which should, indeed, give us a farther use to be made, &c.]* I believe Parolles has again usurped words and sense to which he has no right ; and I read this passage thus :

Laf. *In a most weak and debile minister, great power, great transcendence ; which should, indeed, give us a farther use to be made, than the mere recovery of the king,*

Par. *As to be—*

Laf. *Generally thankful.*

JOHNSON.

When the parts are written out for players, the names of the characters which they are to represent are never set down ; but only the last words of the preceding speech which belongs to their partner in the scene. If the plays of Shakspeare were printed (as there is good reason to suspect) from these piecemeal transcripts, how easily may the mistake be accounted

accounted for, which Dr. Johnson has judiciously strove to remedy? STEEVENS.

336. Lustick, as the Dutchman says.——] *Lustigh* is the Dutch word for lusty, cheerful, pleasant. It is used in *Hans Beer-pot's Invisible Comedy*, 1618:

“—————can walk a mile or two

“As *lustique* as a boor——”

Again, in the *Witches of Lancashire*, by Heywood and Broome, 1634:

“What all *lustick*, all frolicksome!”

The burden also of one of our ancient *Medleys* is,

“Hey *Lusticke*.” STEEVENS.

349. O'er whom both sovereign power, and father's voice] They were his wards, as well as his subjects.

HENLEY.

354. ——bay-curtal——] i. e. a bay docked horse.

STEEVENS.

355. My mouth no more were broken——] A broken mouth, is a mouth which has lost part of its teeth. JOHNSON.

366. We blush that thou should'st choose, but be refus'd ;
Let the white death, &c.] Thus is this passage pointed in the original copy, which has been followed in the subsequent editions. A different regulation appears to me to afford a much clearer sense :

We blush that thou should'st choose ; but, be
refus'd,

Let the white death sit on thy cheek for ever ;
We'll ne'er come there again.

“We

‘H, ‘H,

‘H’ ‘H’

, ‘H, ‘H, ‘H,

, ‘H’ ‘H’ ‘H’

“ We blush that thou should'st have the nomination of thy husband. However, choose him at thy peril. But, if thou be refus'd, let thy cheeks be for ever pale ; we will never revisit them again.”

The blushes, which are here personified, could not be supposed to know that Helena would be refus'd, as, according to the former punctuation, they appear to do ; and even if the poet had meant this, he would surely have written “ *and* be refus'd,” not *but* be refus'd, means the same as “ thou being refus'd,” or, “ be thou refus'd.”

MALONE.

367. *Let the white death sit on thy cheek for ever,*] The white death is the chlorosis.

JOHNSON.

372. *And to imperial Love,—*] Thus the first folio : the second reads *imperial* Jove.

JOHNSON.

375. *——all the rest is mute.*] *i. e.* I have no more to say to you. So Hamlet, “ *—the rest is silence.*”

STEEVENS.

377. *—ames-ace—*] *i. e.* the lowest chance of the dice. So, in the *Ordinary*, by Cartwright : “ *——may I at my last stake, &c. throw ames-aces thrice together.*”

STEEVENS.

385. Laf. *Do they all deny her ?—*] None of them have yet denied her, or deny her afterwards but Bertram. The scene must be so regulated that Lafau and Parolles talk at a distance, where they may see what passes between Helena and the lords, but not hear it, so that they know not by whom the refusal is made.

JOHNSON.

398. *There's one grape yet—*] This speech the three last editors have perplexed themselves by dividing between Lafeu and Parolles, without any authority of copies, or any improvement of sense. I have restored the old reading, and should have thought no explanation necessary, but that Mr. Theobald apparently misunderstood it.

Old Lafeu having, upon the supposition that the lady was refused, reproached the young lords as *boys of ice*, throwing his eyes on Bertram who remained, cries out, *There is one yet into whom his father put good blood,———but I have known thee long enough to know thee for an ass.* JOHNSON.

429. ~~—————~~ *good alone*

Is good, without a name; vileness is so :] The text is here corrupted into nonsense. We should read,

~~—————~~ *good alone*

Is good; and, with a name, vileness is so.

i. e. good is good, though there be no addition of title; and vileness is vileness, though there be. The Oxford editor, understanding nothing of this, strikes out *vileness*, and puts in its place, *in'tself*.

WARBURTON.

The present reading is certainly wrong, and, to confess the truth, I do not think Dr. Warburton's emendation right; yet I have nothing that I can propose with much confidence. Of all the conjectures that I can make, that which least displeases me is this :

~~—————~~ *good*

—————good alone,

Is good without a name ; Helen is so ;

The rest follows easily by this change. JOHNSON.

—————without a name, vileness is so.]

I would wish to read :

—————good alone,

Is good without a name ; in vileness is so :

i. e. good alone is good unadorned by title, nay, even in the meanest state it is so. *Vileness* does not always mean *moral turpitude*, but *humility of situation*; and in this sense it is used by Drayton.

Shakspeare, however, might have meant, that external circumstances have no power over the real nature of things. *Good alone* (*i. e.* by itself) *without the name* (*i. e.* without the addition of titles) *is good*. *Vileness is so.* (*i. e.* is itself.) Either of them is what its name implies :

The property by what it is should go,
Not by the title.

Let's write good angel on the Devil's horn,

“ 'Tis not the devil's crest.” *Meas. for Meas.*

STEEVENS.

I have no doubt the meaning is—Good is good, independent on any worldly distinction or title; so, vileness is vile, in whatever state it may appear. The very same phraseology is found in *Macbeth* :

“ Though all things foul would wear the brows
of grace,

“ Yet grace must still look so.”

i. e. must still look like grace——like itself.

MALONE.

432. ————*She is young, wise, fair,
In these, by nature she's immediate heir ;*

And these breed honour :—————] The objection was, that Helen had neither riches nor title : to this the king replies, she's *the* immediate heir of nature, from whom she inherits youth, wisdom, and beauty. The thought is fine. For by the *immediate* heir to nature, we must understand one who inherits *wisdom* and *beauty* in a supreme degree.

WARBURTON.

The attractions of which (Dr. Warburton might have added) her *youth* contributed to enhance. HENLEY.

434. ————*that is honour's scorn
Which challenges itself as honour's born,*] *i. e.* the *child* of honour. *Born* is here used, as *bairne* still is in the north. HENLEY.

436. *And is not like the sire. Honours best thrive,*] *Best* is an interpolation made by the ignorant editor of the second folio ; who did not know that the word *sire* was here used by Shakspeare like *fire*, *hour*, &c. as a dissyllable. It certainly ought therefore to be rejected. MALONE.

464. *Into the staggers,——*] One species of the *staggers*, or the *horses' apoplexy*, is a raging impatience, which makes the animal dash himself with destructive violence against posts or walls. To this the allusion, I suppose, is made. JOHNSON.

Shakspeare has the same expression in *Cymbeline*, where Posthumus says,

“ Whence come these *staggers* on me ? ”

STEEVENS.

481. ———— *Whose ceremony*

Shall seem expedient on the new-born brief,

And be perform'd to-night;——] This, if it be at all intelligible, is at least obscure and inaccurate. Perhaps it was written thus:

————— *what ceremony*

Shall seem expedient on the new-born brief,

Shall be perform'd to-night; the solemn feast

Shall more attend————] The *brief* is the *contract of espousal*, or the *licence* of the church. The king means, *What ceremony* is necessary to make this *contract a marriage*, shall be immediately performed; the rest may be delayed. JOHNSON.

The only authentick ancient copy reads—*now-born*. I do not perceive that any change is necessary.

MALONE.

Now-born, the epithet in the old copy, prefixed to *brief*, unquestionably ought to be restored. The *now-born brief*, is the *breve originale* of the feudal times, which, in this instance, formally notified the king's consent to the marriage of Bertram, his ward.

HENLEY.

487. The old copy has this singular stage direction: *Parolles and Lafew stay behind, commenting of this wedding.*

STEEVENS.

To *comment* means here, I believe, to assume the appearance of persons discoursing, observing, &c.

MALONE.

505. ———— *for two ordinaries,——]* While I sat twice with thee at table. JOHNSON.

511. ———*taking up*;——] To *take up*, is to *contradict*, to *cast up account*; as well as to *pick off the ground*. JOHNSON.

533. ———*in the default*,——] That is, *at a need*.

JOHNSON.

538. ———*for doing, I am past*; *as I will by thee, in what motion age will give me leave*.] The conceit, which is so thin that it might well escape a hasty reader is in the word *past, I am past, as I will be past by thee*.

JOHNSON.

Doing is here used obscenely.

COLLINS.

541. *Well, thou hast a son shall take this disgrace off me*.] This the poet makes Parolles speak alone; and this is nature. A coward should try to hide his poltroonery even from himself.—An ordinary writer would have been glad of such an opportunity to bring him to confession.

WARBURTON.

567. In former copies :

———*than the commission of your birth and virtue gives you heraldry*,] Sir Thomas Hanmer restored it.

JOHNSON.

586. *That hugs his kicksy-wicksy, &c.*] Sir T. Hanmer, in his Glossary, observes, that *kicksy-wicksy* is a made word in ridicule and disdain of a wife. Taylor, the water-poet, has a *poem* in disdain of his debtors, entitled, a *kicksy-winsy*, or a *Lerry-come-twang*.

GREY.

598. *To the dark-house*,——] The *dark-house* is a house made gloomy by discontent. Milton says of *death* and the *king of hell* preparing to combat :

“ So

“ So frown'd the mighty combatants, that hell

“ Grew *darker* at their frown.” JOHNSON.

Perhaps this is the same thought we meet with in *K. Henry IV.* only more slovenly express'd :

“ ————— he's as tedious

“ As is a tired horse, a railing wife,

“ Worse than a *smoaky house*.”

The old copy reads—*detested* wife. Mr. Rowe made the correction. STEEVENS.

The emendation is fully supported by a subsequent passage.

“ 'Tis a hard bondage to become the wife

“ Of a *detesting* lord.” MALONE.

649. *But puts it off by a compell'd restraint ;*] The original and only authentick ancient copy of this play reads—to a compell'd restraint. The reading of the text is that of the third folio. I am not sure that alteration is necessary. Our poet might have meant, in his usual licentious manner, that Bertram puts off the completion of his wishes *to* a future day, till which he is *compelled* to *restrain* his desires. But this, it must be confessed, is very harsh. MALONE.

650. *Whose want, and whose delay, &c.*] The sweets with which this want is strewed, I suppose, are compliments and professions of kindness.

JOHNSON.

I rather conceive, that the sweets which are distilled by the restraint said to be imposed on Bertram, are the sweets of *expectation*; which are more likely “ to make the coming hour overflow with joy, and

pleasure drown the brim, than any professions of kindness." Parolles is, I think, speaking of Bertram's feelings during this "curbed time," not of Helena's.

The following line in *Troilus and Cressida* may prove the best comment on the present passage:

"I am giddy ; *expectation* whirls me round.

"The *imaginary relish* is so sweet,

"That it enchants my sense. What will it be,

"When that the watry palate tastes indeed

"Love's thrice-reputed nectar. Death, I fear
me ;

"Swooning destruction," &c. MALONE.

658. ———*probable need.*] A specious appearance of necessity. JOHNSON.

671. ———*a bunting.*] This bird is mentioned in Lyly's *Love's Metamorphosis*, 1601 : "———but foresters think all birds to be *buntings*." Barrett's *Alvearie, or Quadruple Dictionary*, 1580, gives this account of it : "Terraneola et rubetra, avis *alaudæ* similis, &c. Dicta terraneola quod non in arboribus, sed in terra versetur et nidificet." STEEVENS.

701. *You have made shift to run into't, boots and spurs and all, like him that leapt into the custard ;]* This odd allusion is not introduced without a view to satire. It was a foolery practised at city entertainments, whilst the jester or zany was in vogue, for him to jump into a large deep custard, set for the purpose, *to set on a quantity of barren spectators to laugh*, as our poet says in his *Hamlet*. I do not ad-
vance

vance this without some authority ; and a quotation from Ben Jonson will very well explain it :

“ He may perhaps, in tail of a sheriff’s dinner,
 “ Skip with a rhyme o’ th’ table, from New-
 nothing,
 “ And take his *Almaine leap* into a custard,
 “ Shall make my lady mayoress, and her sisters,
 “ Laugh all their hoods over their shoulders.”

Devil’s an ass, act i. sc. 1.

THEOBALD.

732. *And rather muse, &c.*] To muse is to wonder.
 So, in *Macbeth*, “ Do not muse at me my most noble
 friends.”

STEEVENS.

750. —*the wealth I owe* ;] That is, I own.

STEEVENS.

759. In former copies :

Hel. *I shall not break your bidding, good my
 lord :*

Where are my other men? *Monsieur, farewell.*

Ber. *Go thou toward home, where I will never
 come.*] What other men is Helen here in-
 quiring after? Or who is she supposed to ask for
 them? The old Countess, ’tis certain, did not send
 her to the court without some attendants : but neither
 the Clown, nor any of her retinue, are now upon
 the stage : Bertram, observing Helen to linger fondly,
 and wanting to shift her off, puts on a shew of haste,
 asks Parolles for his servants, and then gives his wife
 an abrupt dismissal.

THEOBALD.

ACT III.

Line 12. — *I CANNOT yield,*] I cannot inform you of the reasons. JOHNSON.

13. — *an outward man,*] *i. e.* one not in the secret of affairs. WARBURTON.

So, *inward*, is familiar, admitted to secrets.

“*I was an inward of his.*” *Measure for Measure.*

JOHNSON.

19. — *the younger of our nature,*] That is, as we say at present, *our young fellows.* STEEVENS.

36. — *sold a goodly manor for a song.*] The old copy reads—*hold a goodly*, &c. The emendation, which was made in the third folio, however seems necessary. STEEVENS.

84. *When thou canst get the ring upon my finger,—*] *i. e.* When thou canst get the ring, which is on my finger, into thy possession. WARBURTON.

Dr. Warburton's explanation is confirmed incontestably by these lines in the fifth act, in which Helena again repeats the substance of this letter:

“ ———there is your ring ;

“ And, look you, here's your letter : this it says :

“ *When from my finger you can get this ring,*” &c.

MALONE.

123. — *a deal of that, too much,*

Which holds him much to have.] That is, his vices

vices stand him in stead. Helen had before delivered this thought in all the beauty of expression :

——I know him a notorious liar ;
 Think him a great way fool, solely a coward ;
 Yet these fixt evils sit so fit in him,
 That they take place, while virtue's steely bones
 Look bleak in the cold wind——

WARBURTON.

132. *Not so, &c.*] The gentlemen declare that they are servants to the Countess ; she replies, No otherwise than as she returns the same offices of civility.

JOHNSON.

145. ——move the still-piercing air,
That sings with piercing,——] The words are here oddly shuffled into nonsense. We should read :

——pierce the still-moving air,
That sings with piercing.

i. e. pierce the air, which is in perpetual motion, and suffers no injury by piercing.

WARBURTON.

The old copy reads—the still-peering air.

Perhaps we might better read :

——the still-piecing air.

i. e. the air that closes immediately. This has been proposed already, but I forget by whom.

STEEVENS.

I have no doubt that *still-piecing* was Shakspeare's word. But the passage is not yet quite sound. We should read, I believe,

——rove the still-piecing air.

i. e. *fly at random through*. The allusion is to *shooting at rovers* in archery, which was shooting without any particular aim. TYRWHITT.

171. *To the extreme edge of hazard.*] Milton has borrowed this expression, *Par. Reg. B. I.*

“*You see our danger on the utmost edge*

“*Of hazard.*”

STEEVENS.

We'll strive to bear it for your worthy sake,

To the extreme edge of hazard] So, in our author's 116th sonnet:

“*But bears it out even to the edge of doom.*”

MALONE.

182. —*St. Jaques' pilgrim,*—] I do not remember any place famous for pilgrimages consecrated in Italy to St. James, but it is common to visit St. James of Compostella, in Spain. Another saint might easily have been found, Florence being somewhat out of the road from Rousillon to Compostella. JOHNSON.

191. —*Juno,*—] Alluding to the story of Hercules. JOHNSON.

197. —*lack advice so much,*] *Advice, is discretion or thought.* JOHNSON.

223. VIOLENTA only enters once, and then she neither speaks, nor is spoken to. STEEVENS.

242. —*are not the things they go under ;—*] *They are not really so true and sincere, as in appearance they seem to be.* THEOBALD.

I think Theobald's interpretation right; *to go under* the name of any thing is a known expression. The meaning

meaning is, they are not the things for which their names would make them pass. JOHNSON.

257. ———*palmer*———] Pilgrims that visited holy places; so called from a staff, or bough of palm they were wont to carry, especially such as had visited the holy places at Jerusalem. “A pilgrim and a palmer differed thus: a *pilgrim* had some dwelling-place, a *palmer* had none; the *pilgrim* travelled to some certain place, the *palmer* to all, and not to any one in particular; the *pilgrim* must go at his own charge, the *palmer* must profess wilful poverty; the *pilgrim* might give over his profession, the *palmer* must be constant.

Staveley's Roman Horseleece.

BLO.

291. ———*examined*.] That is, *question'd*, *doubted*.

JOHNSON.

295. *Ay! right* :—] The old copy exhibits this line thus :

I write *good creature wheresoe'er she is*——

Mr. Rowe reads—*Ah!* right good creature! Others, *Ay right* :—Good creature!

The same expression is found in *The Two Noble Kinsmen*, 1634 :

“*A right good creature, more to me deserving,*

“*Than I can quit or speak of.*” MALONE.

302. ———*brokes*———] Deals as a *broker*.

JOHNSON.

316. ———*yond's that same knave,*

That leads him to these places ;——] The *places* are, apparently, where he

——*brokes*

—*brokes with all, that can in such a suit*

Corrupt, &c.

STEEVENS.

341. —*a hilding,*] See note on *Henry IV. Part II.*
act i. sc. i. REED.

381. —*in any hand.*] This phrase is used in Holland's *Pliny*, p. 456.—“he must be a free citizen of Rome *in any hand.*” Again, p. 508, 553, 546.

STEEVENS.

413. —*I will presently pen down my dilemmas—*] By this word, Parolles is made to insinuate that he had several ways, all equally certain, of recovering his drum. For a *dilemma* is an argument that concludes both ways.

WARBURTON.

Shakspeare might have found the word thus used in Holinshed.

STEEVENS.

421. —*possibility of thy soldiership,——*] *I will subscribe* (says Bertram) *to the possibility of your soldiership.* He suppresses that he should not be so willing to vouch for its *probability.*

STEEVENS.

423. *I love not many words.*

1 Lord. *No more than a fish loves water.——*]

Here we have the origin of this boaster's name; which, without doubt (as Mr. Steevens has observed) ought in strict propriety to be written—*Paroles.* But our author certainly intended it otherwise, having made it a trisyllable :

“Rust sword, cool blushes, and *Parolles* fire.”

He probably did not know the true pronunciation.

MALONE.

439.

439. ———we have almost imboss'd him.——] See notes to *Taming of the Shrew*. Induction.

STEEVENS.

“To know when a stag is *weary* (as Markham's *Country Contentments* say) you shall see him *imboast*, that is, *foaming* and *slavering* about the mouth with a thick white froth,” &c.

TOLLET.

443. ———ere we case him.] That is, before we strip him naked.

JOHNSON.

463. *But I shall lose the grounds I work upon.*] i. e. by discovering herself to the count.

WARBURTON.

470. ———to your sworn council——] To your private knowledge, after having required from you an oath of secrecy.

JOHNSON.

484. *Now his important blood will nought deny,*] *Important* here, and elsewhere, is *importunate*.

JOHNSON.

So, Spenser in the *Faery Queen*, B. II. c. vi. st. 29.

“And with *important* outrage him assailed.”

Important, from the Fr. *Emportant*. TYRWHITT.

510. *Is wicked meaning in a lawful deed;*

And lawful meaning in a lawful act;] I believe the following is the true signification of the passage.—Bertram's meaning is wicked in a lawful deed, and Helen's meaning is lawful in a lawful act; and neither of them sin: yet on his part it was a sinful fact, for his meaning was to commit adultery, of which he was innocent, as the lady was his wife.

TOLLTE.

Mr.

Mr. Tollet's explanation appears to be rather ingenious than true. And *lawful* and *unlawful* are so near in sound, that I have no doubt the latter (which Sir T. Hanmer proposed) was the author's word.

This line, I think, is only a paraphrase on the foregoing. MALONE.

ACT IV.

Line 14. —SOME band of strangers i' the adversary's entertainment.] That is, *foreign troops in the enemy's pay.* JOHNSON.

18. So we seem to know, is to know, &c.] I think the meaning is——Our seeming to know what we speak one to another, is *to make him* to know our purpose immediately ; to discover our design to him.

To know, in the last instance, signifies *to make known.* MALONE.

The sense of this passage with the context I take to be this—We must each fancy a jargon for himself without aiming to be understood by one another, for provided we appear to understand, that will be sufficient for the success of our project. HENLEY.

40. ——the instance?——] The proof.

JOHNSON.

42. ———and buy another of Bajazet's mule,——] In one of our old Turkish histories, there is a pompous description of Bajazet riding on a *mule* to the Divan.

STEEVENS.

119. *No more of that!*

I pr'ythee, do not strive against my vows:

I was compell'd to her;——] Against his vows, I believe, means against his determined resolution never to cohabit with Helena; and this vow, or resolution, he had very strongly expressed in his letter to the countess.

STEEVENS.

135. ———this has no holding, &c.] It may be read thus:

———This has no holding,

To swear by him whom I attest to love,

That I will work against him.

There is no consistence in expressing reverence for Jupiter by calling him to attest my love, and shewing at the same time, by working against him by a wicked passion, that I have no respect to the name which I invoke.

JOHNSON.

136. *To swear by him whom I protest to love,*

That I will work against him.—] This passage

likewise appears to me corrupt. She swears not by him whom she loves, but by Jupiter. I believe we may read, *to swear to him*. There is, says she, no holding, no consistency, in swearing to one that I love him, when I swear it only to injure him.

JOHNSON.

147. *I see, that men make hopes in such affairs]*
The four folio editions read

—————*make rope's in such a scarre.*

The emendation was introduced by Mr. Rowe. I find this word *scarre* in the *Tragedy of Hoffman*, 1631:

“ I know a cave, wherein the bright day's eye,
“ Look'd never but ascance, through a small
creeke,

“ Or little cranny of the fretted *scarre* :

“ There I have sometimes liv'd,” &c.

Again :

“ Where is the villain's body ?——

“ Marry, even heaved over the *scarre*, and sent
a swimming,” &c.

Again :

“ Run up to the top of the dreadful *scarre* :

Again :

“ I stood upon the top of the high *scarre*.”

Ray says, that a *scarre* is a cliff of a rock, or a naked rock on the dry land, from the Saxon *carre*, *cautes*. He adds, that this word gave denomination to the town of *Scarborough*. STEEVENS.

Mr. Rowe's emendation being entirely arbitrary, any that is nearer to the traces of the unintelligible word in the old copy, and affords at the same time an easy sense, is better entitled to a place in the text.

I have no doubt that our author wrote——in such a scene.—“ I perceive that while our lovers are making professions of eternal attachment, and acting their
assumed

assumed parts in this kind of amorous *interlude*, they entertain hopes that we shall be betrayed by our passions to yield to their desires." So in *Much Ado about Nothing*: "The sport will be, when they hold an opinion of one another's dotage, and no such matter—that's the *scene* that I would see," &c.

A corrupted passage in the first sketch of the *Merry Wives of Windsor* first suggested this emendation to me. In the fifth act Fenton describes to the host his scheme for marrying Anne Page:

"And in a robe of white this night disguis'd

"(Wherein fat Falstaff had [*r. hath*] a mighty
scare)

"Must Slender take her."——

It is manifest from the corresponding lines in the first folio, that *scare* was here printed by mistake for *scene*; for there the passage runs——

"—————fat Falstaff

"Hath a great *scene*."

MALONE.

Mr. Rowe's emendation is not only liable to objection from its dissimilarity to the reading of the four folios, but also from the awkwardness of his language, where the *literal* resemblance is most, like the words, rejected. *In such affairs*, is a phrase too vague for Shakspeare, when a determined point, to which the preceding conversation had been gradually narrowing, was in question; and to MAKE *hopes*, is as uncouth an expression as can well be imagined.

Nor is Mr. Malone's supposition, of *scene* for *scarre*, a whit more in point; for, first, *scarre*, in every part of

England where rocks abound, is well known to signify *the detached protrusion of a large rock*; whereas *scare* is *terror*, or *affright*. Nor was *scene*, in the first folio, a mistake for *scare*, but an intentional change of ideas; *scare* implying only *Falstaff's terror*, but *scene* including the spectator's entertainment. On the supposal that *make hopes* is the true reading, *in such a scarre*, may be taken figuratively for *in such an extremity*, i. e. in so desperate a situation. HENLEY.

185. — Since Frenchmen are so braid,
Marry that will, I'll live and die a maid :]
Braid signifies *crafty* or *deceitful*. So, in Greene's *Never too Late*, 1616:

“Dian rose with all her maids,

“Blushing thus at love his *braids*.”

Again, in Thomas Drant's *Translation of Horace's Epistles*, where its import is not very clear:

“Professing thee a friend, to plaie the ribbalde
at a *brade*.”

In the *Romaunt of the Rose*, 1336, *Braid* seems to mean *forthwith*, or, *at a jerk*. There is nothing to answer it in the Fr. except *tantost*. STEEVENS.

193. 1 Lord.] The latter editors have with great liberality bestowed lordship upon these interlocutors, who, in the original edition, are called, with more propriety, *capt. E.* and *capt. G.* It is true that *captain E.* in a former scene is called *lord E.* but the subordination in which they seem to act, and the timorous manner in which they converse, determines them to be only captains. Yet as the latter readers of Shakspeare

Shakspeare have been used to find them lords, I have not thought it worth while to degrade them in the margin. JOHNSON.

G. and E. were, I believe, only put to denote the players who performed these characters. In the list of actors prefixed to the first folio, I find the names of Gilburne and Ecclestone, to whom these insignificant parts probably fell. MALONE.

210. ———*till they attain to their abhorr'd ends;—*]
This may mean—they are perpetually talking about the mischief they intend to do, till they have obtained an opportunity of doing it. STEEVENS.

212. ———*in his proper stream overflows himself.*]
This is, *betrays his own secrets in his own talk.* The reply shews that this is the meaning. JOHNSON.

213. *Is it not meant* damnable, &c.] *Damnable*, seems to have been used as an adverb in our author's time. So in *The Winter's Tale* :

“That did but shew thee of a fool, inconstant,

“And *damnable* ungrateful.”

Again, in Massinger's *Very Woman* : “I'll beat ye *damnable*; yea and nay I'll beat you.”

Again, perhaps in *Springes for Woodcocks*, 8vo. 1613 :

“For here's the spring, saith he, whence pleasures flow,

“And bring them *damnable* excessive gains.”

MALONE.

219. ———*his company,——*] i. e. *his companion.*

It is so used in many other places.

MALONE.

219. ———*he might take a measure of his own judgment,*——] This is a very just and moral reason. Bertram, by finding how erroneously he has judged, will be less confident, and more easily moved by admonition. JOHNSON.

220. ———*wherein so curiously he hath set this counterfeit.*] Parolles is the person whom they are going to anatomize. *Counterfeit*, besides its ordinary signification—[a person pretending to be what he is not] signified also in our author's time a false coin, and a picture. The word *set* shows that it is here used in the first and the last of these senses. MALONE.

285. ———*bring forth this counterfeit module;*] *Module* being the *pattern* of any thing, may be here used in that sense. Bring forth this fellow, who by *counterfeit* virtue pretended to make himself a *pattern*.

JOHNSON.

324. ———*all's one to him.*] Thus the old copy. The modern editors read——“all's one to *me*.” But without authority. I believe these words should begin the next speech. They would then appear as a proper remark made by Bertram on the assertion of Parolles. STEEVENS.

338. ———*I con him no thanks for't*——] *i. e.* I shall not thank him in studied language. I meet with the same expression in *Pierce Pennilesse his Supplication*, &c.

“I believe he will *con thee* little thanks for it.”

Again, in *Wily Beguiled*, 1613 :

“*I con* master Churms thanks for this.”

Again,

Again, in *Any Thing for a Quiet Life*: “He would not trust you with it, I *con* him *thanks* for it.” To *con thanks* may, indeed, exactly answer the French *savoir gré*. To *con* is to know. STEEVENS.

346. —*if I were to live this present hour, &c.*] I do not understand this passage. Perhaps (as an anonymous correspondent observes) we should read:

“If I were to live *but* this present hour.”

STEEVENS.

Perhaps he meant to say——if I were to *die* this present hour. But fear may be supposed to occasion the mistake, as poor frightened Scrub cries:

“Spare all I have, and take my *life*.”

TOLLET.

355. ——*off their cassocks,*——] *Cassock* signifies a horseman's loose coat, and is used in that sense by the writers of the age of Shakspeare. So, in *Every Man in his Humour*, Brainworm says,——“He will never come within the sight of a *cassock* or a musquet rest again.” Something of the same kind likewise appears to have been part of the dress of rusticks, in *Mucedorus*, an anonymous comedy, 1598, attributed by some writers to Shakspeare:

“Within my closet there does hang a *cassock*,

“Though base the weed is, 'twas a shepherd's.”

Again, in *Whetstone's Promos and Cassandra*, 1578:

“——I will not stick to wear

“A blue *cassock*.”

On this occasion a woman is the speaker. So again, Puttenham, in his *Art of Poetry*, 1589:——“Who would

would not think it a ridiculous thing to see a lady in her milk-house with a velvet gown, and at a bridle in her *cassock of moccado*?" In *The Hollander*, a comedy by Glapthorne, 1640, it is again spoken of as part of a soldier's dress :

"Here, sir, receive this military *cassock*, it has seen service.

"———This military *cassock* has, I fear, some military hangbys." STEEVENS.

368. ———*intergatories*.—] In the old copy. REED.

371. ———*he was whipp'd for getting the sheriff's fool with child ; a dumb innocent, that could not say him, nay.*] *Innocent* does not here signify a person without guilt or blame ; but means, in the good-natured language of our ancestors, an *ideot* or *natural* fool. Agreeable to this sense of the word is the following entry of a burial in the parish Register of *Charlewood* in *Surrey* : " Thomas Sole, an *innocent* about the age of fifty years and upwards, buried 19th September, 1605." WHALLEY.

Doll Common, in the *Alchymist*, being asked for her opinion of the *widow Pliant*, observes that she is—" a good dull *innocent*." Again, in *I Would and Would not*, a poem, by B. N. 1614 :

" I would I were an *innocent*, a foole,

" That can do nothing else but laugh or crie,

" And eate fat meate, and never go to schoole,

And be in love, but with an apple-pie ;

" Weare a pide coate, coackes-comb, and a bell,

" And think it did become me passing well."

See

See also note on Ford's *'Tis Pity She's a Whore*, new edit. of Dodsley's Collection of Old Plays, Vol. VIII. p. 24. STEEVENS.

395. Dian. *The count's a fool, and full of gold.*] After this line there is apparently a line lost, there being no rhyme that corresponds to *gold*. JOHNSON.

I believe this line is incomplete. The poet might have written :

Dian. *The count's a fool, and full of golden store—
or ore ;*

And this addition rhymes with the following alternate verses. STEEVENS.

410. *Half won, is match well made ; match, and well make it :*] This line has no meaning that I can find. I read, with a very slight alteration, *Half won, is match well made ; watch, and well make it.* That is, *a match well made is half won ; watch, and make it well.*

This is, in my opinion, not all the error. The lines are misplaced, and should be read thus :

Half won is match well made ; watch, and well make it ;

When he swears oaths, bid him drop gold, and take it.

After he scores, he never pays the score :

He ne'er pays after-debts, take it before,

And say——

That is, take his money, and leave him to himself. When the players had lost the second line, they tried to make a connection out of the rest. Part is apparently in couplets, and the whole was probably uniform. JOHNSON.

Perhaps we should read :

Half

Half won is match well made, match an' we'll make it.

i. e. if we mean to make a match of it at all.

STEEVENS.

It seems astonishing that either Dr. Johnson or Mr. Steevens should have found the slightest difficulty in understanding this passage. The verses having been designed by Parolles as a caution to Diana, after informing her that Bertram is both *rich* and *faithless*, he admonishes her not to yield up her virtue to his *oaths*, but his *gold*; and, having enforced this advice by an adage, recommends her to comply with his importunity, provided half the sum for which she shall stipulate be previously paid her:—*Half won, is match well made; match, and well make it.* HENLEY.

434. ———*an egg out of a cloister*:——] I know not that *cloister*, though it may etymologically signify *any thing shut*, is used by our author otherwise than for a *monastery*, and therefore I cannot guess whence this hyperbole could take its original: perhaps it means only this: *He will steal any thing, however trifling, from any place, however holy.* JOHNSON.

468. *Why does he ask him of me?*] This is nature. Every man is on such occasions more willing to hear his neighbour's character than his own. JOHNSON.

483. ———*to beguile the supposition*——] That is, *to deceive the opinion*, to make the count think me a man that *deserves well.* JOHNSON.

546. ———*my motive*] *Motive* for assistant.

WARBURTON.

Rather,

Rather, instrument.

***.

549. *When saucy trusting of the cozen'd thoughts*

Defiles the pitchy night!——] Saucy, may very properly signify *luxurious*, and by consequence *lascivious*. JOHNSON.

559. *But with the word, the time will bring on summer,]* *With the word*, i. e. in an instant of time.

The Oxford editor reads (but what he means by it I know not) *Bear with the word*. WARBURTON.

The meaning of this observation is, that as *briars* have *sweetness* with their *prickles*, so shall these *troubles* be recompensed with *joy*. JOHNSON.

I would read :

Yet I 'fray you

But with the word : the time will bring, &c.

And then the sense will be, “ I only frighten you by mentioning the word *suffer* ; for a short time will bring on the season of happiness and delight.”

BLACKSTONE.

As the beginning of Helen's reply is evidently a designed aposiopesis, a break ought to follow it, thus :

Hel. *Yet, I pray you :——*

The sense suppressed appears to be this:—do not think that I would engage you in any service that should expose you to such an alternative, or indeed, to any lasting inconvenience ; *But, with the word*, i. e. But, on the contrary, you shall no sooner have delivered what you will have to testify on my account, than the irksomeness of the service will be over, and every

every pleasant circumstance to result from it, will instantaneously appear. HENLEY.

562. *Our waggon is prepar'd, and time revives us ;*]
Time revives us, may mean, it *rouses* us. So, in another play of our author :

“ ———I would *revive* the soldiers' hearts,

“ Because I found them ever as myself.”

STEEVENS.

Time revives us, seems to refer to the happy and speedy termination of their embarrassments. She had just before said, *with the word, the time will bring on summer*. HENLEY.

566. ———*whose villanous saffron would have made all the unbak'd and doughy youth of a nation in his colour :——*] Parolles is represented as an affected follower of the fashion, and an encourager of his master to run into all the follies of it ; where he says, *Use a more spacious ceremony to the noble lords—they wear themselves in the cap of time—and though the devil lead the measure, such are to be followed*. Here some particularities of fashionable dress are ridiculed. *Snipt-taffata* needs no explanation ; but *villanous saffron* is more obscure. This alludes to a fantastick fashion, then much followed, of using *yellow starch* for their bands and ruffs. So, Fletcher, in his *Queen of Corinth* :

“ ———Has he familiarly

“ Dislik'd your yellow starch ; or said your doublet

“ Was not exactly frenchified ?” ———

And

And Jonson's *Devil's an Ass* :

“Carmen and chimney-sweepers are got into the
yellow starch.”

This was invented by one Turner, a tire-woman, a court-bawd; and, in all respects, of so infamous a character, that her invention deserved the name of *villanous saffron*. This woman was, afterwards, amongst the miscreants concerned in the murder of Sir Thomas Overbury, for which she was hanged at Tyburn, and would die in a *yellow ruff* of her own invention: which made yellow starch so odious, that it immediately went out of fashion. 'Tis this then to which Shakspeare alludes: but using the word *saffron* for *yellow*, a new idea presented itself, and he pursues his thought under a quite different allusion——

Whose villanous saffron would have made all the unbak'd and doughy youths of a nation in his colour, i. e. of his temper and disposition. Here the general custom of that time, of colouring *paste* with saffron, is alluded to. So, in *The Winter's Tale* :

“I must have *saffron* to colour the warden *pyes.*”

WARBURTON.

572. *I would, I had not known him!——*] This dialogue serves to connect the incidents of Parolles with the main plan of the play. JOHNSON.

594. *——I would give his wife my bauble, sir, to do her service.*] Part of the furniture of a *fool* was a *bauble*, which, though it be generally taken to signify any thing of small value, has a precise and determinate meaning. It is, in short, a kind of trun-

H

cheon

cheon with a head carved on it, which the *fool* anciently carried in his hand. There is a representation of it in a picture of Watteau, formerly in the collection of Dr. Mead, which is engraved by Baron, and called *Comediens Italiens*. A faint resemblance of it may be found in the frontispiece of L. de Guernier to king Lear, in Mr. Pope's edition in duodecimo.

Sir J. HAWKINS.

So, in Marston's *Dutch Courtesan*, 1604:

“——if a *fool*, we must bear his *bauble*.”

Again, in *The Two angry Women of Abingdon*, 1559:

“The *fool* will not leave his *bauble* for the Tower of London.” Again, in *Jack Drum's Entertainment*, 1601:

“She is enamoured of the *fool's bauble*.”

In the SULTIFERA NAVIS, 1497, are several representations of this instrument, as well as in *Cocke Lorella's Bote*, printed by Wynkyn de Worde. Again, in Lyte's *Herbal*; “In the hollowness of the said flower (the great blue wolfe's-bane) grow two small crooked hayres, somewhat great at the end, fashioned like a *fool's bable*.” An ancient proverb, in Ray's collection, points out the materials of which these *baubles* were made: “If every fool should wear a *bable*, fewel would be dear.”

STEEVENS.

When Cromwell, 1653, forcibly turned out the rump-parliament, he bid the soldiers “take away that *fool's bauble*,” pointing to the speaker's mace.

BLACKSTONE.

603.

603. ———an English name;——] The old copy reads *maine*. STEEVENS.

Maine or *head of hair* agrees better with the context than *name*. *His hair was thick*. HENLEY.

604. ———his phisnomy is more hotter in France than there.] This is intolerable nonsense. The stupid editors, because the devil was talked of, thought no quality would suit him but *hotter*. We should read, more *honour'd*. A joke upon the French people, as if they held a dark complexion, which is natural to them, in more estimation than the English do, who are generally white and fair. WARBURTON.

This attempt at emendation is unnecessary. The allusion is, in all probability, to the *Morbus Gallicus*.

STEEVENS.

609. ———to suggest thee from thy master——] Thus the old copy. The modern editors read—*seduce*, but without authority. To *suggest* had anciently the same meaning. So, in *The Two Gentlemen of Verona*:

“Knowing that tender youth is soon *suggested*,

“I nightly lodge her in an upper tower.”

STEEVENS.

611. *I am a woodland fellow, sir, &c.*] Shakspeare is but rarely guilty of such impious trash. And it is observable, that then he always puts that into the mouth of his *fools*, which is now grown the characteristic of the *fine gentleman*. WARBURTON.

627. ———unhappy.] That is, *mischievously waggish, unlucky*. JOHNSON.

628. *So he is. My lord, that's gone, made himself much sport out of him ; by his authority he remains here, which he thinks is a patent for his sauciness ; and, indeed, he has no pace, but runs where he will.] Should not we read—no place, that is, no station, or office in the family ?*

A *pace* is a certain or prescribed walk ; so we say of a man meanly obsequious, that he has learned his *paces*, and of a horse who moves irregularly, that he has *no paces*. JOHNSON.

666. —*Carbonado'd*—] *i. e.* scotched like a piece of meat for the gridiron. STEEVENS.

ACT V.

Line 7. **I**N former editions :

—*but I am now, sir, muddy'd in fortune's mood, and smell somewhat strong of her strong displeasure.] I believe the poet wrote, in fortune's moat ; because the clown in the very next speech replies, I will henceforth eat no fish of fortune's buttering ; and again, when he comes to repeat Parolles' petition to Lafeu, that hath fall'n into the unclean fishpond of her displeasure, and, as he says, is muddy'd withal. And again, Pray you, sir, use the carp as you may, &c. In all which places, 'tis obvious a moat or a pond is the allusion.*

allusion. Besides, Parolles smelling strong, as he says, of fortune's strong displeasure, carries on the same image; for as the *moats* round old seats were always replenish'd with fish, so the Clown's joke of holding his nose, we may presume, proceeded from this, that the privy was always over the moat; and therefore the Clown humorously says, when Parolles is pressing him to deliver his letter to lord Lafeu, *Foh! pr'ythee stand away; a paper from fortune's closetool to give to a nobleman!* WARBURTON.

Dr. Warburton's correction may be supported by a passage in the *Alchemist*:

“ Subtle. ————Come along, sir,

“ I now must shew you *Fortune's privy lodgings*.

“ Face. Are they perfumed, and his bath ready?

“ ————Sub. All.

“ Only the fumigations somewhat strong.”

FARMER.

I believe the old reading, “in Fortune's mood,” is the true one.—By the whimsical caprice of Fortune, I am fallen into the mud, and smell somewhat strong of her displeasure.—In *Pericles Prince of Tyre*, 1609, we meet with the same phrase:

“ ————but Fortune's mood

“ Varies again.”

Mood is again used for *resentment* or caprice, in *Othello*: “You are but now cast in his mood, a punishment more in policy than in malice.”

H i i j

Again,

Again, for *anger*, in *Romeo and Juliet*: “Come, come, thou art as hot a jack in thy *mood* as any in Italy.”

Again, in the old *Taming of a Shrew*, 1607:

“——This brain-sick man,

“That in his *mood* cares not to murder me.”

All the expressions mentioned by Dr. Warburton agree sufficiently well with the text, without any alteration. MALONE.

There is another sense of the word *mood*, which agrees better with the *context*, than any hitherto cited. In the west of England, the *subsiding* or mother of vinegar, &c. is called the *mood* of it. HENLEY.

53. ——allow the wind.] *i. e.* stand to the windward of me. STEEVENS.

57. *Indeed, sir, if your metaphor stink, I will stop my nose; or against any man's metaphor.*] Nothing could be conceived with greater humour or justness of satire, than this speech. The use of the *stinking metaphor* is an odious fault, which grave writers often commit. It is not uncommon to see moral declaimers against vice, describe her, as Hesiod did the fury Tristitia:

Τῆς ἐν πίνων μύξαι πόν.

Upon which Longinus justly observes, that, instead of giving a *terrible* image, he has given a very nasty one. Cicero cautions well against it, in his book *De Orat.* “*Quoniam hæc, says he, vel summa laus est verbis transferendis, ut sensum feriat id, quod translatum sit; fugienda est omnis turpitudine earum rerum, ad quas eorum animos,*

animos, qui audiunt, trahet similitudo. Nolo morte dici Africani castratam esse rempublicam: nolo stercus curiæ dici Glauciam:—Our poet himself is extremely delicate in this respect; who, throughout his large writings, if you except a passage in *Hamlet*, has scarce a metaphor that can offend the most squeamish reader.

WARBURTON.

69. ———*I do pity his distress in my smiles of comfort,*——] We should read——*similies* of comfort, such as the calling him *fortune's cat, carp, &c.*

WARBURTON.

The meaning is, I testify my pity for his distress, by encouraging him with a gracious smile. The old reading may stand.

REVISAL.

Dr. Warburton's proposed emendation may be countenanced by an entry on the books of the Stationers-Company, 1595: “—A booke of verie pythie *similies*, comfortable and profitable for all men to reade.”

STEEVENS.

77. ———*her?*——] Added in the second folio.

MALONE.

85. *You beg more than one word then.*——] A quibble is intended on the word *Parolles*, which in French is plural, and signifies *words*. *One*, which is not found in the old copy, was added, perhaps unnecessarily, by the editor of the third folio. MALONE.

99. ———*you shall eat;*——] *Parolles* has many of the lineaments of Falstaff, and seems to be the character which Shakspeare delighted to draw, a fellow that had more wit than virtue. Though justice re-

quired

quired that he should be detected and exposed, yet his *vices sit so fit in him*, that he is not at last suffered to starve. JOHNSON.

101. ———*esteem*] *Esteem* is here *reckoning* or *estimate*. Since the loss of *Helen* with her *virtues* and *qualifications*, our *account* is *sunk*; what we have to *reckon* ourselves king of, is much *poorer* than before.

JOHNSON.

104. ———*home*.] That is, *completely*, in its *full extent*. JOHNSON.

107. ———*blade of youth* ;] In the *spring* of *early life*, when the man is yet *green*. *Oil* and *fire* suit but ill with *blade*, and therefore Dr. Warburton reads, *blaze* of youth. JOHNSON.

120. *Of richest eyes* ;——] Shakspeare means that her beauty had astonished those, who, having seen the greatest number of fair women, might be said to be the *richest* in ideas of beauty. So in *As You Like It*: “——to have seen much and to have nothing, is to have *rich eyes* and poor hands.” STEEVENS.

126. ———*the first view shall kill*

All repetition :——] *The first interview shall put an end to all recollection of the past*. Shakspeare is now hastening to the end of the play, finds his matter sufficient to fill up his remaining scenes, and therefore, as on other such occasions, contracts his dialogue and precipitates his action. Decency required that Bertram's double crime of cruelty and disobedience, joined likewise with some hypocrisy, should raise more resentment; and that though his mother might easily

easily forgive him, his king should more pertinaciously vindicate his own authority and Helen's merit. Of all this Shakspeare could not be ignorant; but Shakspeare wanted to conclude his play. JOHNSON.

138. *I am not a day of season.*] That is, of *uninterrupted rain*: one of those *wet days* that usually happen about the vernal equinox. A similar expression occurs in *The Rape of Lucrece*:

“But I alone, alone must sit and pine,

“Seasoning the earth with showers.”

The word is still used in the same sense in Virginia, in which government, and especially on the eastern shore of it, where the descendants of the first settlers have been less mixed with later emigrants, many expressions of Shakspeare's time are still current.

HENLEY.

143. *My high-repented blames,*] *High-repented blames*, are faults repented of to the height, to the utmost. Shakspeare has *high-fantastical* in the following play. STEEVENS.

174. *Our own love, waking, &c.———*] These two lines I should be glad to call *an interpolation of a player*. They are ill connected with the former, and not very clear or proper in themselves. I believe the author made two couplets to the same purpose; wrote them both down that he might take his choice, and so they happened to be both preserved.

For *sleep* I think we should read *slept*. *Love cries to see what was done while hatred slept*, and suffered mischief to be done. Or the meaning may be, that
hatred

hatred still continues to sleep at ease, while love is weeping; and so the present reading may stand.

JOHNSON.

179. *Which better than the first, O dear heaven bless,*

Or, ere they meet, in me, O nature, cease!] I

have ventured, against the authorities of the printed copies, to prefix the countess's name to these two lines. The king appears, indeed, to be a favourer of Bertram: but if Bertram should make a bad husband the second time, why should it give the king such mortal pangs? A fond and disappointed mother might reasonably not desire to live to see such a day: and from her the wish of dying, rather than to behold it, comes with propriety.

THEOBALD.

188. *—she—]* So the old copy. The correction by Mr. Rowe.

MALONE.

206. *In Florence was it from a casement thrown me,]* Bertram still continues to have too little virtue to deserve Helen. He did not know indeed that it was Helen's ring, but he knew that he had it not from a window.

JOHNSON.

208. *——noble she was, and thought*

I stood engag'd;——] The plain meaning is, when she saw me receive the ring, she thought me *engaged* to her.

JOHNSON.

The first folio reads—*ingag'd*, which perhaps may be intended in the same sense with the reading proposed by Mr. Theobald, *i. e. not engaged*; as Shakspeare in another place uses *gag'd* for *engaged*. *Merchant of Venice*, act i. sc. 1.

TYRWHITT.

I have

I have no doubt that *ingaged* (the reading of the folio) is right.

Gaged is used by other writers, as well as by Shakspeare, for *engaged*. So in a *Pastoral*, by Daniel, 1605 :

“ Not that the earth did *gage*

“ Unto the husbandman

“ Her voluntary fruits, free without fees.”

Ingaged, in the sense of *unengaged*, is a word of exactly the same formation as *inhabitable*, which is used by Shakspeare and the contemporary writers for *uninhabitable*. MALONE.

215. King. *Plutus himself,*

That knows the tinct and multiplying medicine,]

Plutus, the grand alchemist, who knows the *tincture* which confers the properties of gold upon base metals, and the *matter* by which *gold* is *multiplied*, by which a small quantity of gold is made to communicate its qualities to a large mass of base metal.

In the reign of Henry IV. a law was made to forbid *all men thenceforth to multiply gold, or use any craft of multiplication*. Of which law, Mr. Boyle, when he was warm with the hope of transmutation, procured a repeal. JOHNSON.

219. ——— *Then, if you know*

That you are well acquainted with yourself,]

i. e. then if you be wise. A strange way of expressing so trivial a thought !

WARBURTON.

The true meaning of this *strange* expression is, *If you know that your faculties are so sound, as that you have*

have the proper consciousness of your own actions, and are able to recollect and relate what you have done, tell me, &c. JOHNSON.

236. *My fore-past proofs, howe'er the matter fall,
Shall tax my fears of little vanity,
Having vainly fear'd too little.—*] The proofs which I have already had, are sufficient to shew that my fears were not vain and irrational. I have rather been hitherto more easy than I ought, and have unreasonably had too little fear. JOHNSON.

248. *Who hath, some four or five removes, come short*] Removes are journies or post-stages. JOHNSON.

272. *I wonder, sir,—*] This passage is thus read in the first folio :

*I wonder, sir, sir, wives are monsters to you,
And that you fly them, as you swear them lordship,
Yet you desire to marry.—*

Which may be corrected thus :

I wonder, sir, since wives are monsters, &c.

The editors have made it—*wives are so monstrous to you*, and in the next line—*swear to them*, instead of—*swear them lordship*. Though the latter phrase be a little obscure, it should not have been turned out of the text without notice. I suppose *lordship* is put for that *protection* which the husband in the marriage-ceremony promises to the wife. TYRWHITT.

I read with Mr. Tyrwhitt, whose emendation I have placed in the text. STEEVENS.

281. —*shall cease,—*] i. e. *decease*, die. So in *King Lear* : “Fall and *cease*.” I think the word is used

used in the same sense in a former scene in this comedy.

STEEVENS.

308. ———a common gamester to the camp.] The following passage, in an ancient MS. tragedy, entitled *The Second Maiden's Tragedy*, will sufficiently elucidate the idea once affixed to the term—*gamester*, when applied to a female:

“ ’Tis to me wondrous how you should spare the day

“ From amorous clips, much less the general season

“ When all the world's a *gamester*.”

Again, in *Pericles*:

“ Were you a *gamester* at five or at seven.”

Again, in *Troilus and Cressida*:

“ ———daughters of the *game*.” STEEVENS.

312. *Whose high respect, and rich validity,*] *Validity* means *value*. So in *King Lear*:

“ No less in space, *validity*, and pleasure.”

Again, in *Twelfth Night*:

“ Of what *validity* and pitch soever.”

STEEVENS.

316. Count. *He blushes, and 'tis it* :] The old copy has:

He blushes, and 'tis hit.

Perhaps we should read,

He blushes, and is hit.

MALONE.

Or, *He blushes, and 'tis fit.*

HENLEY.

328. *He's quoted for a most perfidious slave,*] *Quoted* has the same sense as *noted*, or *observed*. STEEVENS.

329. ——— *debosh'd,*] See a note on *The Tempest*,
act iii. scene 2. STEEVENS.

338. ——— *All impediments in fancy's course
Are motives of more fancy :————]* Every
thing that obstructs love is an occasion by which love is
heightened. And, to conclude, her solicitation concurring
with her fashionable appearance, she got the ring.

I am not certain that I have attained the true mean-
ing of the word *modern*, which, perhaps, signifies
rather *meanly pretty*. JOHNSON.

I believe *modern* means *common*. The sense will then
be this—*Her solicitation concurring with her appearance
of being common, i. e. with the appearance of her being
to be had*, as we say at present. Shakspeare uses the
word *modern* frequently, and always in this sense.

“ ———scorns a *modern* invocation.” K. John.

“ Full of wise saws and *modern* instances.”

As You Like It.

“ Trifles, such as we present *modern* friends with.”

“ ———to make *modern* and familiar things super-
natural and causeless.” STEEVENS.

397. ——— *But thou art too fine in thy evidence ;——]*
Too fine, too full of finesse ; too artful. A French
expression—*trop fine*.

So in Sir Henry Wotton's celebrated *Parallel* :—
“ We may rate this one secret, as it was *finely* carried,
at 4000l. in present money.” MALONE.

421. ——— *customer.*] *i. e.* a common woman. So
in *Othello* :

“ I marry

“I marry her!—what?—a *customer*!”

STEEVENS.

440. —*exorcist*,] This word is used not very properly for *enchanter*.

E P I L O G U E.

Line 1. **T**HE king's a beggar, *now the play is done:*] Though these lines are sufficiently intelligible in their obvious sense, yet perhaps there is some allusion to the old tale of *The King and the Beggar*, which was the subject of a ballad, and, as it should seem from the following lines in *King Richard II.* of some popular interlude also:

“Our *scene* is alter'd from a serious thing,

“And now chang'd to *the beggar and the king.*”

MALONE.

6. *Ours be your patience then, and yours our parts;*] The meaning is: Grant *us then your patience*; hear us without interruption. *And take our parts*; that is, support and defend us.

JOHNSON.

THE END.



Reasons for Printing this WORK, and Observations on it's Propriety.

In the first Place, The Publisher is ambitious of producing a Work which may attract the admiration of all Europe, in hopes of deriving a proportionate share of reputation and advantage to himself; he, therefore, fixes on our immortal Dramatic Bard.

Secondly, A polite and well-informed Class of Readers having declared it as their opinion, that SHAKSPEARE has been *illucidated* into *obscurity*, suggested first the design of printing his Plays, *entire*, *cleared* from the incumbrance and interruption of Notes.—The text of Dr. JOHNSON, and Mr. STEEVENS, is consequently preferred, which, as Mr. MALONE observes, seems now, indeed, *finally settled*, by a diligent collation of all the old copies hitherto discovered, and the judicious restoration of ancient readings.—The rejection of Notes, *from the page of the Text*, is even approved by Dr. JOHNSON himself, who says, that “The reader is seldom pleased to find his opinion anticipated—it is natural to delight more in what we find, or make, than in what we receive.—Judgment, like other faculties, is improved by practice, and its advancement is hindered by submission to dictatorial decisions.”

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